

1897 Styles

THE WASHBURN

MANUFACTURED BY

LYON & HEALY

DEALERS IN EVERYTHING
KNOWN IN MUSIC.

Catalogues of any Instruments, Books, or Sheet Music Mailed
free upon application. LARGEST MUSIC
HOUSE IN THE WORLD.

Adams Street and Wabash Avenue, CHICAGO, ILL.

Caution!

In common with all originals that set the standard of highest quality, the Washburns are being extensively imitated. Get the genuine—they are cheaper in the end and immeasurably better.



This brand is burned plainly upon the inside, and the guarantee label with consecutive number is also to be found in each instrument.
None genuine without them.

Terms:

STRICTLY NET CASH, AT PRICES QUOTED. NO DISCOUNT.

Instruments will be sent C. O. D., providing a sufficient sum is inclosed to insure express charges both ways.

Parties remitting cash with Order will have their money returned, if the instrument does not emphatically bear out all representations.

REVISED CATALOGUE
OF
THE WASHBURN INSTRUMENTS

DESCRIBING AND ILLUSTRATING

TWENTY-EIGHT STYLES OF WASHBURN GUITARS, IN VARIOUS PATTERNS AND SIZES
NINE STYLES OF WASHBURN MANDOLINS, OF THE NEW 1897 MODEL
FIVE STYLES OF WASHBURN BANJOS, IN VARIOUS SIZES
STANDARD STYLES OF WASHBURN ZITHERS, OF DIFFERENT VALUES

CONTAINS OVER ONE HUNDRED PORTRAITS AND TESTIMONIALS OF THE MOST CELEBRATED PLAYERS AND
TEACHERS OF THESE INSTRUMENTS IN THE UNITED STATES

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GUARANTY.

GENUINE Washburn instruments are all guaranteed to have a perfect scale. The finger-boards are warranted to be absolutely true. The slots in which the frets are set are made by a special machine, mathematically adjusted so that there is not the deviation of a hair's breath in the spacings of all like instruments. The essential parts of this machine being made of the finest steel, it is thus insured against wear or variance in its work.

When purchasing through authorized channels at the manufacturer's established price—as per quotations in this catalogue—these instruments are also guaranteed for the space of one year from the date of purchase, against warping, splitting, ungluing, or any other failure, due either to poor workmanship or to the use of inferior materials.

Means of Identification.

All purchasers of Washburn instruments to be entitled to the rights granted under this Guaranty, must see to it that the instrument contains the Washburn trade-mark burned in thus and a Guaranty label (see fac-simile following) bearing the consecutive number of the instrument.



Fac-simile of Guaranty Label.

Where either the Guaranty label or the trade-mark has been erased or tampered with, the makers cease to hold themselves responsible for any defects, and this Guaranty becomes null and void. Guitars have the trade-mark burned upon the strip on the inside of the back, beneath the sound-hole, while the consecutive number is plainly stamped on the head-block inside and at the upper end of the Guitar, and can be readily

seen by looking into the sound-hole while the head is held pointing directly away. Also the con-

secutive number and number of the style of the Guitar are stamped in the wood at the extreme upper end of the head-piece, to which the machine-head is fastened. Mandolins have the trade-mark and the consecutive number plainly stamped upon the upper head-block inside of the Mandolin, and they may be seen by looking into the sound-hole while holding the instrument with the head pointing away. On Banjos the trade-mark and consecutive number are both plainly shown upon the cross-stick under the head. On Zithers the trade-mark and consecutive number may be readily seen by looking into the sound-hole, both appearing on the back of the inside of the instrument.

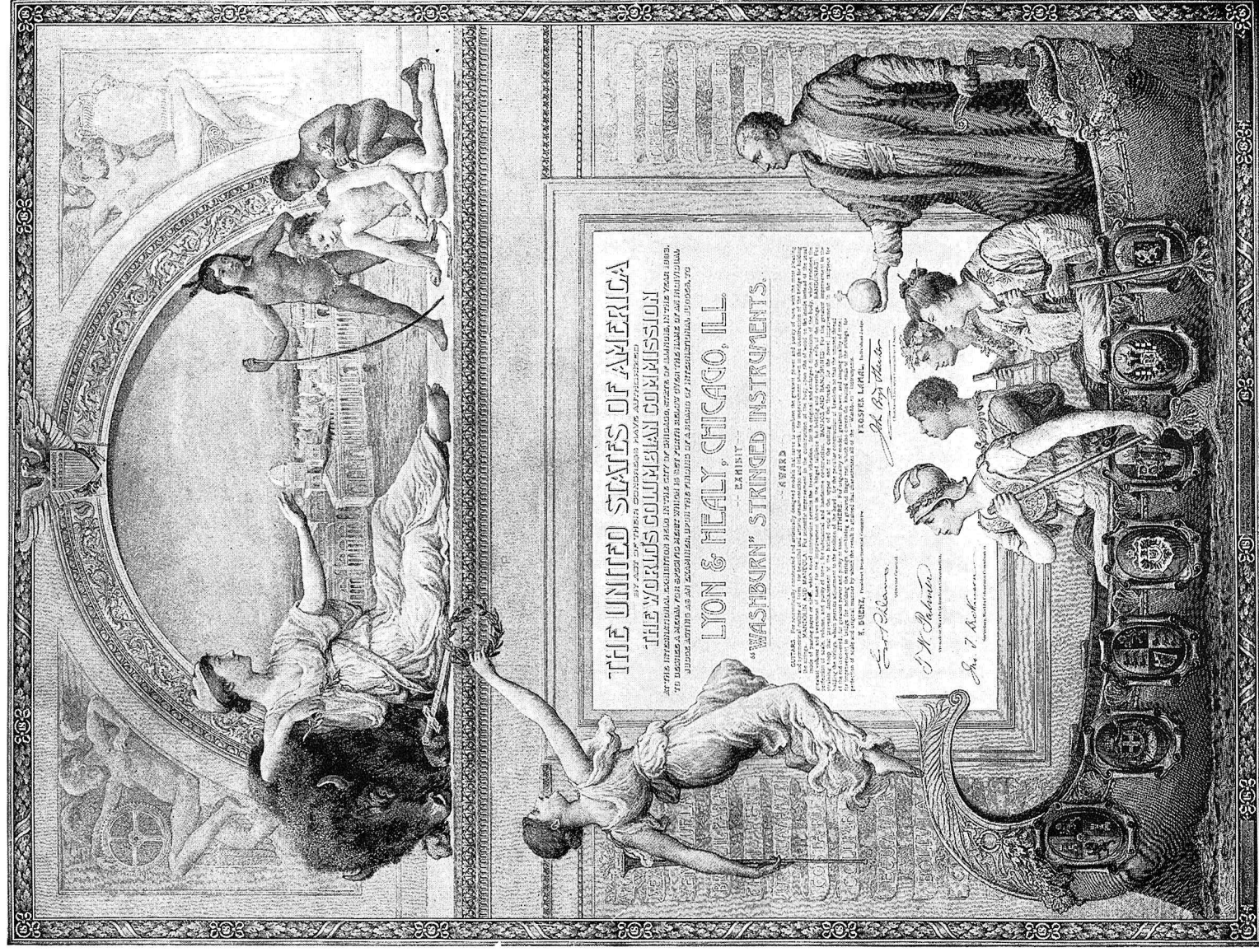
SEE THAT THE GUARANTY LABEL IS IN EVERY INSTRUMENT.

The One-Price System.

It is now generally known to every one at all familiar with the Washburn instruments, that they are sold throughout the length and breadth of the land at one price to all alike. A thorough trial, lasting nearly ten years, has fully demonstrated the fairness and wisdom of this plan. The seller, through its operation, is enabled to catalogue every Washburn at the lowest possible net cash price, and the buyer—however unlearned in musical instrument values, is assured that he is paying no more for his instrument than it is intrinsically worth, and no more than such an instrument is always sold for by a regular, recognized dealer. He is also assured when he purchases through authorized channels, that the instrument he buys is standard in every respect, and that it is so guaranteed to him by the manufacturers. Should any defect appear in his Washburn within a year from the date of purchase, it will be cheerfully made good at their factory, without charge. So-called Washburn instruments that may be offered or sold at less than the figures quoted in this book should be subject to the gravest suspicion; they are not covered by the manufacturers' guaranty, and the makers do not hold themselves in any way responsible for any such instruments.



FAC-SIMILE OF THE GRAND DIPLOMA OF HONOR, ANTWERP (Belgium) INTERNATIONAL EXPOSITION, 1894,
Which, with a Gold Medal, was awarded to the Washburn instruments for supreme excellence. The highest honors conferred upon any instrument of their class,
of either American or European manufacture.



FAC-SIMILE OF THE AWARD OF THE COLUMBIAN EXPOSITION, CHICAGO, 1893.

Conferred upon the Washburn instruments for supreme excellence—the highest honor bestowed upon any instrument of their class of either American or European manufacture. Thus attesting in trumpet tones their no-longer-to-be-disputed-right to be considered the STANDARD INSTRUMENTS of the World.

The New Washburn Mandolin—1897 Model.



THE entirely new model Washburn Mandolins (fully illustrated and described in the following pages) mark a radical departure in the manufacture of this favorite instrument. It is generally known that the makers of the Washburn instruments possess the largest and most complete facilities (including special machinery), the finest stock of old and well-seasoned material, and the most experienced corps of artisans of any factory in the world, and it is universally conceded that their Mandolins have already won an enviable reputation. In fact, during the past ten years the Washburn Mandolins have held the position of the foremost Mandolin made. The faultless finish and workmanship, perfect ornamentation and correct scales that always characterize the Washburn have already become an accepted fact by all who are familiar with mandolins. The production of super-excellent tone quality has also been with them an important study from the beginning, and as more perfect instruments in this respect were constantly demanded by rapidly increasing numbers of connoisseurs, the Washburn makers have striven arduously to keep abreast of the times. But the standard of excellence among members of the profession, teachers and players, has risen to such a degree in the past five years that it must be acknowledged that the instrument that would have withstood their criticism before that period falls short of the requirements of to-day. The makers of the Washburn Mandolin, fully realizing the changed conditions, and being at all times on the side of progress, during the past year decided to spend all the time and money necessary in a series of extended experiments, looking to the production of a mandolin that would develop a much more powerful tone than that to be found in the former standard model; a tone that would musically approach as nearly as possible to that rich and desirable tone quality, so strong yet so mellow, which is to be found in its fullest expression in fine old Cremona violins. The result of long and careful study is now offered in "The new Washburn - 1897 model."

Although in accomplishing this much-to-be-desired end it was necessary to make an abrupt departure from some of the principles of construction used in the former Washburn instruments, the manufacturers have not hesitated to do so, and to embrace the new methods that would accomplish the wished-for results. They, without considering the cost, searched out, thoroughly tested, and finally adopted a mode of construction that achieved the ideal tone so long dreamed of.

In the course of these exhaustive studies the Washburn makers invited suggestions and encouraged the interchange of ideas from all sources, and moreover, they welcomed to their experimenting rooms some of the best-known and most experienced professionals, teachers and players in this country, that they might profit by the knowledge gained from the practical use of the instruments. That their aim and object—the production of the most perfect tone possible—has been fully accomplished, it is only necessary for you to try the new Washburn Mandolin to be convinced. Acknowledged by all, as the Washburns have ever been, to be years in advance of all competitors in workmanship and finish, and now combining with these qualities a greater tone capacity than ever hitherto achieved, the new model Washburn Mandolins, in the belief of their makers, are securely placed far beyond the reach of competition.

SALVATORE TOMASO

Room 21, Central Music Hall, Chicago, Ill.



The well-known Mandolin Virtuoso, Instructor and Composer, Director of the famous Tomaso Mandolin Orchestra; also Director Mandolin Department of the Chicago Musical College, says of the Washburn:

TO THE PUBLIC.

The new Washburn Mandolin, 1897 model, to my mind represents more nearly perfection in quality and quantity of tone, and completeness of construction in workmanship and finish, than any other instrument of its kind made.

In my profession as a teacher and player of the Mandolin for the past twenty years, I have had but one object in view in the use of an instrument, and that was to play and recommend only what I conscientiously believed to be the best. For this reason I was for several years an earnest adherent of an instrument that I considered at that time combined more of the desired points of excellence than any other. Later I began the manufacture of a mandolin under my own direction, in the construction of which I added many ideas that I considered necessary to a higher state of perfection, but for the reason that I desired hereafter to devote my entire time to my professional duties I decided to abandon manufacturing, and I then assisted the manufacturers of the Washburn instrument in every way possible in their efforts to produce the most perfect mandolin that has, up to this time, ever been offered to the public. I have always considered the workmanship, finish and ornamentation of the Washburns beyond criticism, and with the additional excellence presented by the new Washburn model, together with the present improved mode of construction, I NOW BELIEVE THE WASHBURN TONE TO BE WHOLLY UNAPPROACHED BY ANY OTHER MAKE OF MANDOLIN, EITHER IN EUROPE OR AMERICA. I, therefore, heartily recommend the new Washburn Mandolin to my friends and pupils, and believe that in its purchase they will be assured of attaining THE ONE PERFECT MANDOLIN IN THE WORLD TO-DAY, and the pinnacle of Mandolin-making for years to come.

(Signed) SALVATORE TOMASO.

Washburn instruments are the best in the world. The manufacturers could make nothing better for ten times the prices asked.

Washburn Mandolin.

Style 115.

Same Model as previous Style 071.



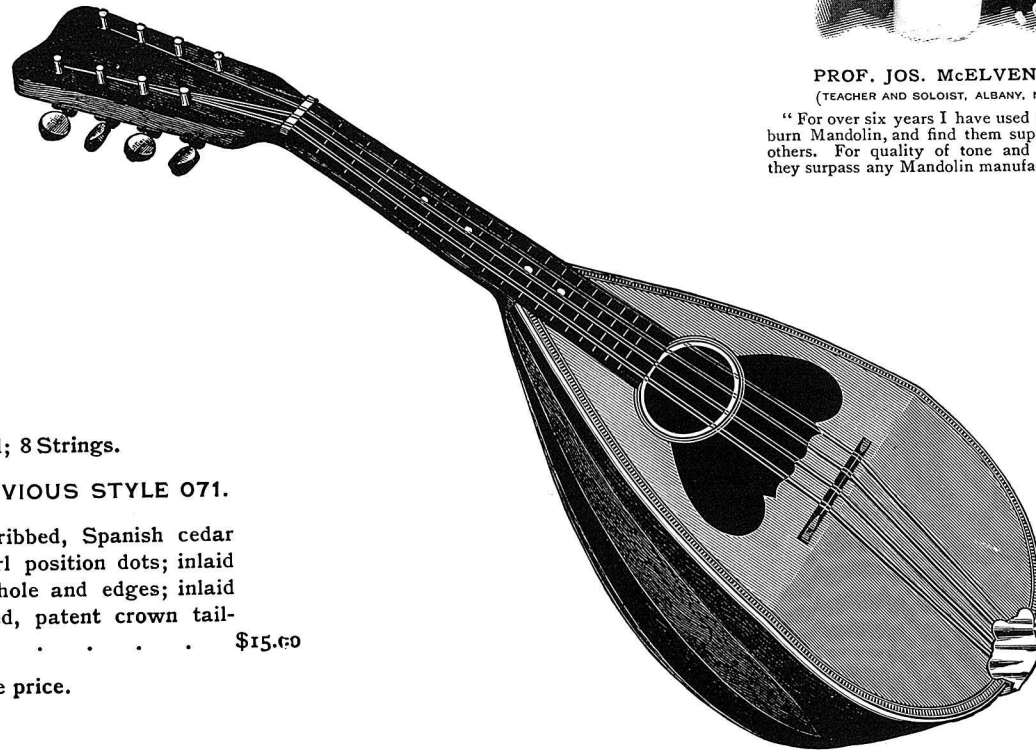
LUCILE HILL.
(ABBEY & GRAU GRAND OPERA CO.)

"I consider the Washburn Mandolin much superior to all rivals. * * *"



PROF. JOS. McELVENEY.
(TEACHER AND SOLOIST, ALBANY, N. Y.)

"For over six years I have used the Washburn Mandolin, and find them superior to all others. For quality of tone and fine finish they surpass any Mandolin manufactured."



DESCRIPTION.

Nickel-plated Machine Head; 8 Strings.

SAME MODEL AND SIZE AS PREVIOUS STYLE 071.

No. 115—ROSEWOOD AND MAPLE, 9-ribbed, Spanish cedar neck; ebony finger-board, with pearl position dots; inlaid colored woods around oblong sound-hole and edges; inlaid celluloid guard-plate; finely polished, patent crown tail-piece, nickel-plated, \$15.00

No discount from above price.

Every Mandolin bears the name GEORGE WASHBURN burned upon the inside; also a guarantee label with consecutive number.

Washburn Mandolin.

Same Model as previous Style 71.



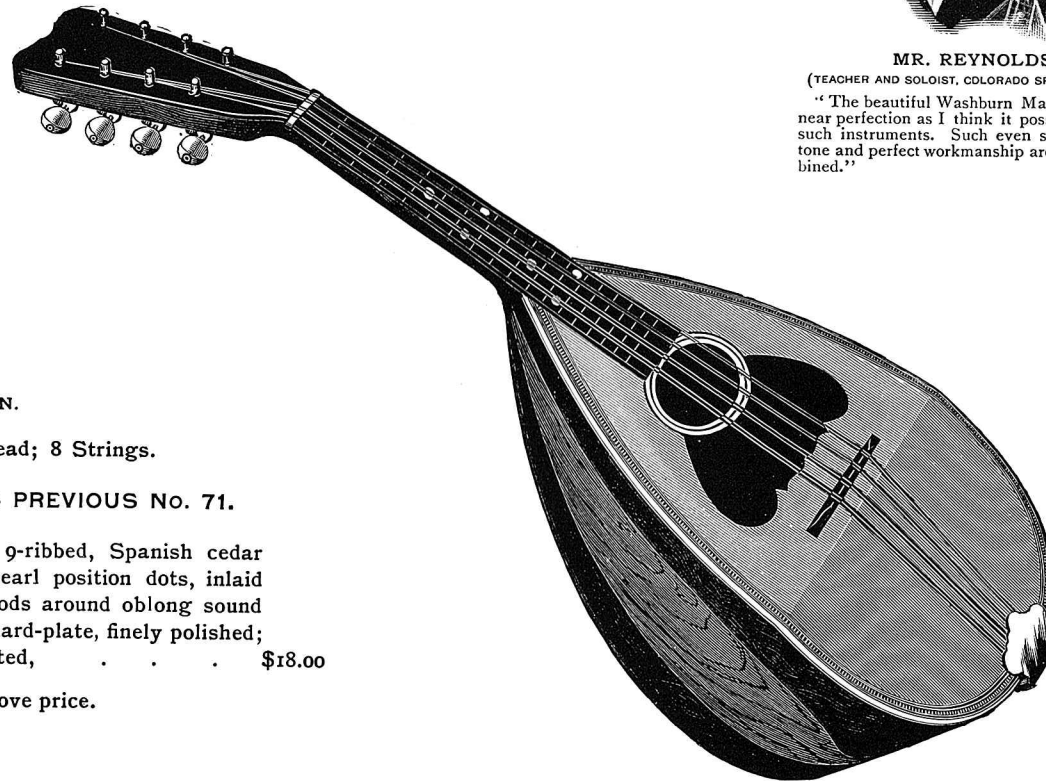
POL PLANCON.
(ABBEY & GRAU GRAND OPERA CO.)

"I am quite familiar with the Mandolins of several makers, but I have never seen instruments so entirely perfect in every respect as those bearing the name—Washburn."



MR. REYNOLDS.
(TEACHER AND SOLOIST, COLORADO SPRINGS, COLO.)

"The beautiful Washburn Mandolins are as near perfection as I think it possible to make such instruments. Such even scales, mellow tone and perfect workmanship are seldom combined."



DESCRIPTION.

Nickel-plated Machine Head; 8 Strings.

SAME MODEL AND SIZE AS PREVIOUS No. 71.

No. 118—ROSEWOOD AND MAPLE, 9-ribbed, Spanish cedar neck; ebony finger-board with pearl position dots, inlaid colored woods around colored woods around oblong sound hole and edges, inlaid celluloid guard-plate, finely polished; patent crown tail-piece, nickel-plated, . . . \$18.00

No discount from above price.

The scales upon all Washburn instruments are absolutely true. There is not a variation of one ten-thousandth part of an inch.

TOMASO'S MANDOLIN ORCHESTRA

Office, 21 Central Music Hall, Chicago.



ENDORSES THE WASHBURN INSTRUMENTS.

Before purchasing a Washburn instrument read the article about the Manufacturer's Guaranty on page 3. It will be of benefit to you.

New Washburn Mandolin.

1897 MODEL.

Style 122.



EDOUARD DE RESZKE.
(ABBEY & GRAU GRAND OPERA CO.)

"It is with pleasure that I add my mite of praise to the volumes that have already been written in favor of the Washburn instruments. My own has the sweetest tone imaginable and yet it surpasses in power any guitar I have ever heard played."

DESCRIPTION.

The Washburn Special Patent Head with Etched and Nickel-plated Covering; 8 Strings.

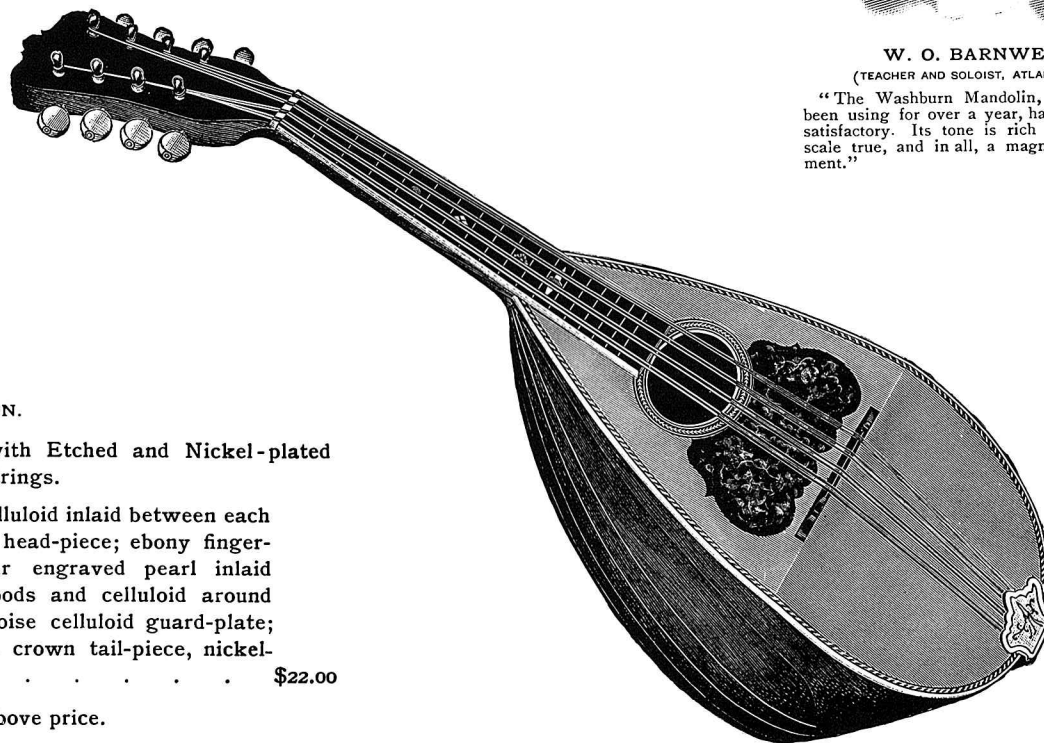
No. 122—ROSEWOOD, 15 ribs, white celluloid inlaid between each rib; cedar neck, ebony veneered head-piece; ebony finger-board, celluloid-bound with four engraved pearl inlaid position marks; fancy inlaid woods and celluloid around sound-hole and edge; inlaid tortoise celluloid guard-plate; finely polished, tastefully etched crown tail-piece, nickel-plated, \$22.00

No discount from above price.



W. O. BARNWELL.
(TEACHER AND SOLOIST, ATLANTA, GA.)

"The Washburn Mandolin, which I have been using for over a year, has proven most satisfactory. Its tone is rich and powerful, scale true, and in all, a magnificent instrument."



If the Washburn factory were not the largest in the world Washburn instruments could not be sold for present prices.

TOMASO MANDOLIN QUARTETTE

21 Central Music Hall, Chicago.

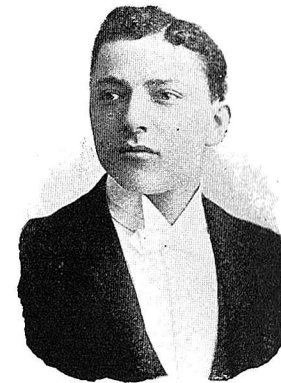


SIGNORA SALVATORE TOMASO.

(GUITAR AND MANDOLIN.)

RESIDENCE, 3267 BEACON ST., SHERIDAN PARK,
CHICAGO.

"The Washburn instruments are beautiful in every respect. The last models are perfect, the finish exquisite. The tone leaves nothing to be desired."



ANTONIO TOMASO.

(DIRECTOR MANDOLIN DEPARTMENT OF THE
CHICAGO CONSERVATORY.)

"The new Washburn Mandolin, 1897 model, combines all points of excellence. No other Mandolin compares with it in quality and volume of tone."

"The new Washburn Mandolins, 1897 model, embrace all the points of excellence required. Tone, finish, and workmanship are unequalled by any."

Such artists as are quoted in this book could not afford to recommend any but the best instruments. Their reputations are at stake.

New Washburn Mandolin.

1897 MODEL.

Style 130.



LILLIAN NORDICA.

(ABBEY & GRAU GRAND OPERA CO.)

"The Washburn Banjo which I obtained of you last season has given me great pleasure, and proved wonderfully satisfactory in every respect. The tone is particularly attractive; my Washburn is very easy to play, and the workmanship is exquisite."

DESCRIPTION.

The Washburn Special Patent Head with Etched and Nickel-plated Covering; 8 Strings.

No. 130—ROSEWOOD, 19 ribs, white celluloid inlaid between each rib, cedar neck; ebony veneered head-piece; ebony finger-board, celluloid-bound with five engraved pearl inlaid position marks; fancy inlaid woods and celluloid around sound-hole and edge; inlaid tortoise celluloid guard-plate; finely polished, tastefully etched and nickel-plated crown tail-piece, \$30.00

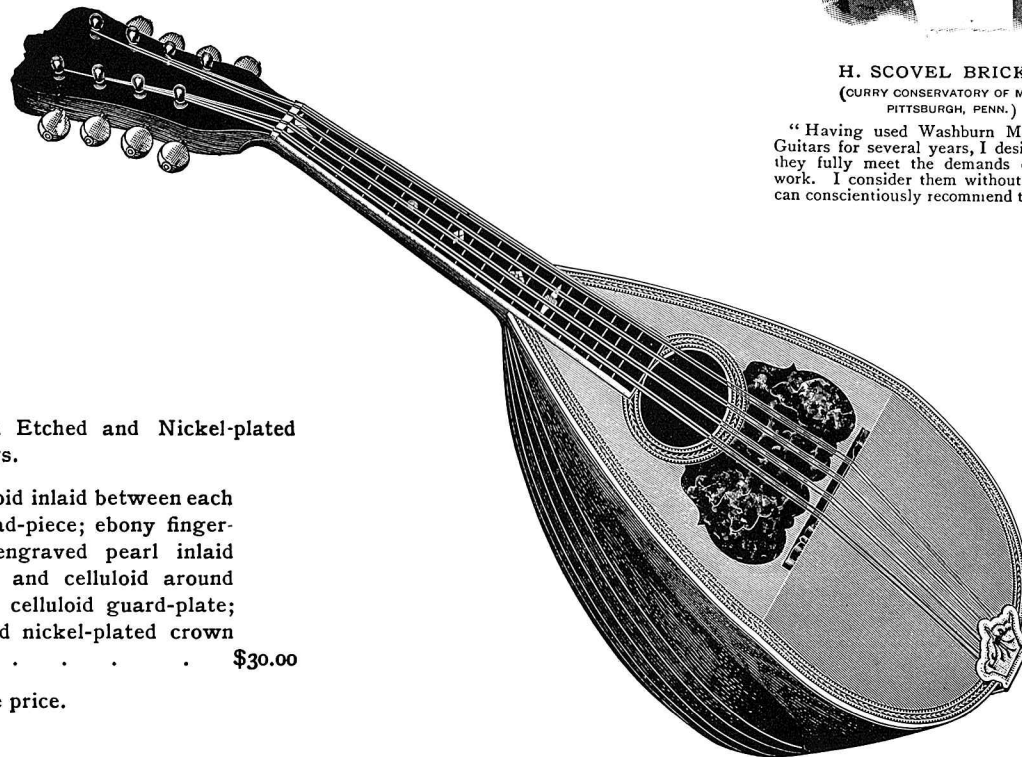
No discount from above price.



H. SCOVEL BRICKEL.

(CURRY CONSERVATORY OF MUSIC,
PITTSBURGH, PENN.)

"Having used Washburn Mandolins and Guitars for several years, I desire to say that they fully meet the demands of all artistic work. I consider them without an equal and can conscientiously recommend them."



The finish of the Washburn instruments is the despair of other makers; the processes used are peculiar to the Washburn.

THE MISSOURI UNIVERSITY GLEE CLUB

Columbia, Mo.



USE AND INDORSE THE WASHBURN INSTRUMENTS.

The Washburn Banjo, the manufacturers are confident, may be distinguished at once by the unrivaled brilliancy of its tone quality.

New Washburn Mandolin.

1897 MODEL.

Style 140.



JOHN J. EBERHARDT.

(TEACHER AND DIRECTOR, SPRINGFIELD, MASS.)

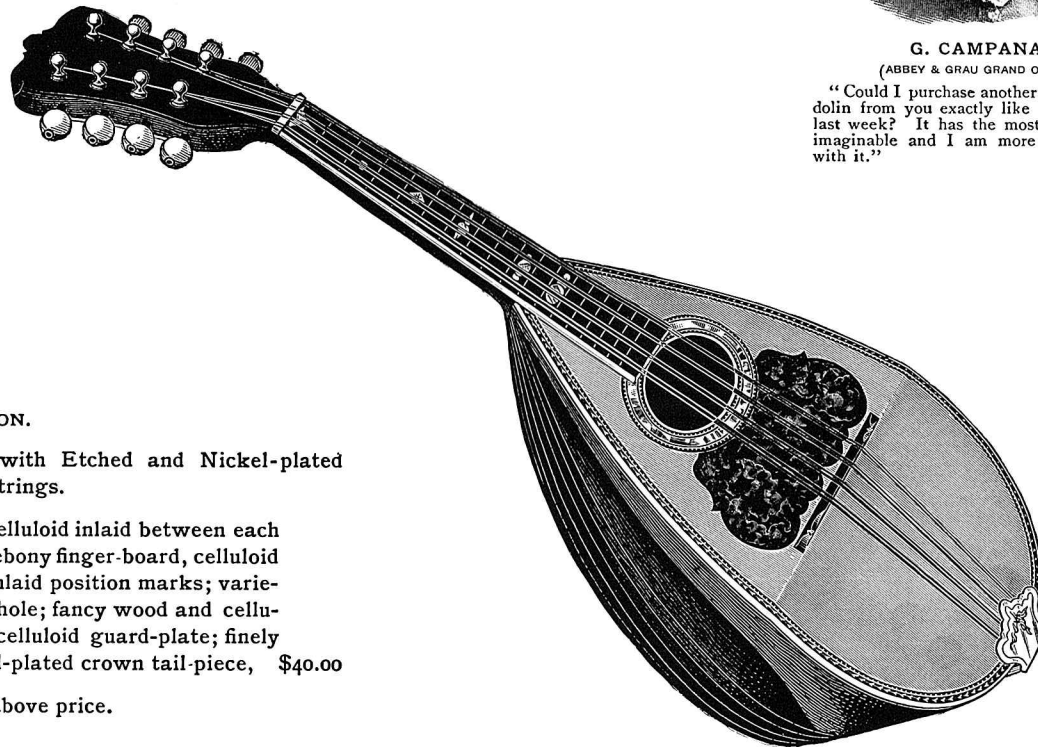
"I have used the Washburn Mandolins for nearly eight years, and have no fear of making a testimonial too decided. They possess all the points of excellence that can be expected or found in a perfect instrument."

DESCRIPTION.

The Washburn Special Patent Head with Etched and Nickel-plated covering; 8 Strings.

No. 140—ROSEWOOD, 23 ribs, white celluloid inlaid between each rib; ebony veneered head-piece, ebony finger-board, celluloid bound with six engraved pearl inlaid position marks; variegated pearl inlaid around sound hole; fancy wood and celluloid around edge; inlaid tortoise celluloid guard-plate; finely polished, nicely etched and nickel-plated crown tail-piece, \$40.00

No discount from above price.



G. CAMPANARI.

(ABBAY & GRAU GRAND OPERA CO.)

"Could I purchase another Washburn Mandolin from you exactly like the one sent me last week? It has the most delightful tone imaginable and I am more than delighted with it."

The matchless workmanship to be found in all Washburns comes only from long experience of the workman, and cannot be imitated.



The Washburn instruments are not some one man's idea or invention. They are the evolution of ten years' wide experience.

New Washburn Mandolin.

1897 MODEL.

Style 150.



EMMA CALVÉ.
(ABBEY & GRAU GRAND OPERA CO.)

"I have never, in all my travels, found anything that seemed to me as near perfection in the way of a Mandolin as the Washburn."

DESCRIPTION.

The Washburn Special Patent Head with Etched and Nickel-plated Covering; 8 Strings.

No. 150—ROSEWOOD, 28 ribs, white celluloid inlaid between each rib; ebony veneered head-piece pearl inlaid; ebony finger-board celluloid bound, with eight engraved and inlaid pearl position marks; rich Sidney pearl, handsomely engraved and inlaid around sound-hole; fancy wood inlaid and celluloid bound edges; inlaid tortoise celluloid guard-plate with beautiful pearl ornament; finely polished, nicely etched and nickel-plated crown tail-piece, \$50.00

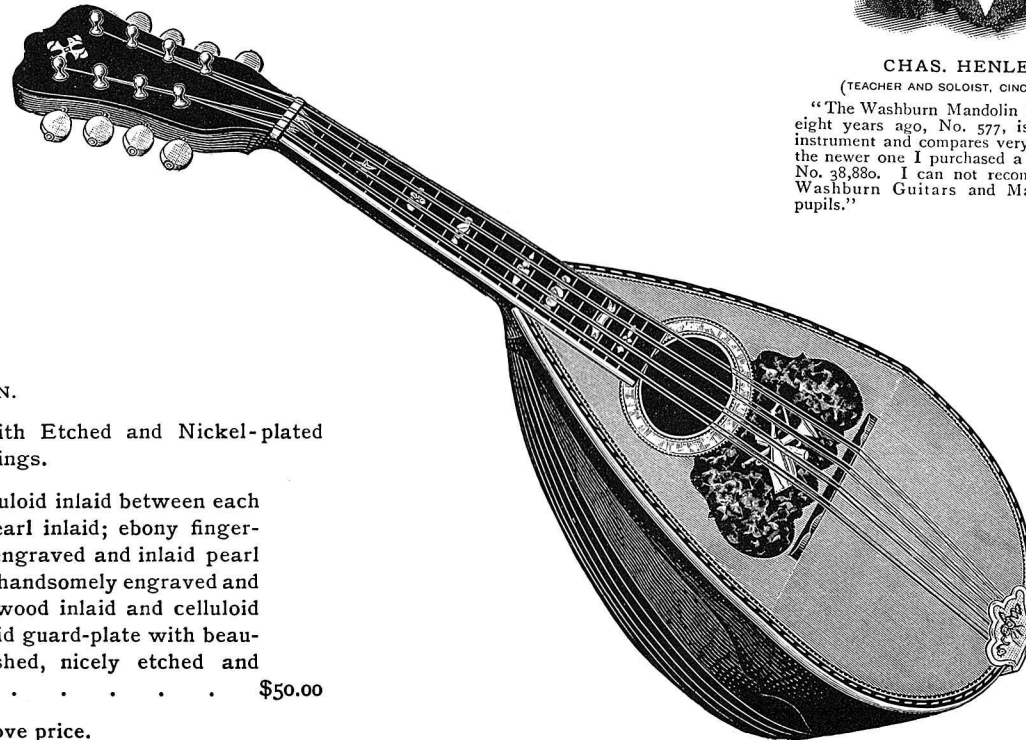
No discount from above price.

An ivory or pearl plate bearing the purchaser's initials or monogram can be let into any finger-board at \$2.50 extra, net.



CHAS. HENLEIN.
(TEACHER AND SOLOIST, CINCINNATI, O.)

"The Washburn Mandolin I bought of you eight years ago, No. 577, is yet a perfect instrument and compares very favorably with the newer one I purchased a short time ago, No. 38,880. I can not recommend any but Washburn Guitars and Mandolins to my pupils."





IDA M. VOGT.
(TEACHER, DETROIT.)

"Having used the Washburn Guitar for several years, also my pupils, can testify that they possess a very sweet, pure and rich tone, as well as being very easily fingered."



F. J. RESSEL.
(TEACHER AND SOLOIST, GALVESTON, TEX.)

"The Washburn Guitar has no superior."

THE SALT LAKE CITY SPANISH GUITAR AND MANDOLIN CLUB



Have 40 Washburn instruments in use. Could they recommend them in a more forcible manner?



J. HENRY BRADY.
(GUITAR TEACHER, LOUISVILLE, KY.)

"I use the Washburn Guitar and take great pleasure in stating that scale is perfect and the tone first-class and improves with use. I cheerfully recommend them."



MRS. C. E. OLIVER.
(MANDOLIN TEACHER, HOUSTON, TEX.)

"Having frequently used the Washburn Mandolins and finding them perfect in every particular, I cheerfully commend them to all professionals and students."

More people buy and play the WASHBURN INSTRUMENTS than any other make. WASHBURN sales are constantly increasing.
Could any argument more convincing be offered?

New Washburn Mandolin.

1897 MODEL.

Style 160.



SOPHIA SCALCHI LOLLY.
(ABBEY & GRAU GRAND OPERA CO.)

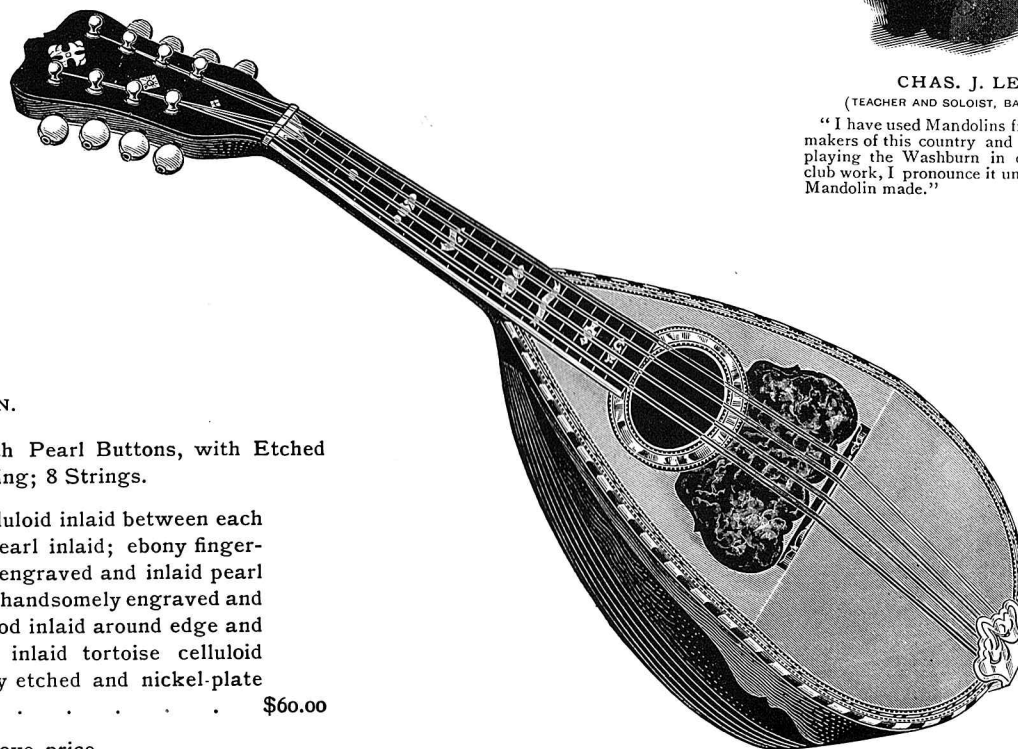
"The fame of your Washburn instruments is truly amazing. In Europe they are fast securing the most distinguished following, and I do not wonder thereat for they are marvels of perfection."

DESCRIPTION.

The Washburn Special Patent Head with Pearl Buttons, with Etched and Nickel-plated Covering; 8 Strings.

No. 160—ROSEWOOD, 34 ribs, white celluloid inlaid between each rib; ebony veneered head-piece, pearl inlaid; ebony finger-board, celluloid bound, with eight engraved and inlaid pearl position marks; rich Sidney pearl, handsomely engraved and inlaid around sound hole; fancy wood inlaid around edge and bound with pearl, corded pattern, inlaid tortoise celluloid guard-plate, finely polished, nicely etched and nickel-plate crown tail-piece, \$60.00

No discount from above price.



CHAS. J. LEVIN.
(TEACHER AND SOLOIST, BALTIMORE, MD.)

"I have used Mandolins from all the leading makers of this country and Europe, and after playing the Washburn in concert, solos and club work, I pronounce it undoubtedly the best Mandolin made."

The New 1897 Washburn Model Mandolin is the result of many years of experience and was evolved only by exhaustive and patient experimenting.



RICHARD J. CARPENTER.
(TEACHER AND SOLOIST, SACRAMENTO, CAL.)

"Having for many years constantly employed the Washburn instruments in studio and concert use, I know them to be the best."



MRS. KATHERINE MOUCHON.
(MANDOLIN TEACHER, LOUISVILLE, KY.)

"I am delighted with my new Washburn Mandolin. It has such a lovely tone and is withal so beautifully finished. My pupils who have other makes are constantly admiring it, consequently it is never long before they make themselves happy with a Washburn."

THE NOSS JOLLITY COMPANY

Well-Known Musical People



"The Washburn instruments are unequaled for our purpose. We use them in preference to all others."—Ferd. Noss.



MISS ELLA OLSON.

(TEACHER AND SOLOIST, SALT LAKE CITY, UTAH.)
"I teach Guitar and Mandolin and have used the Washburn instrument for several years. I long since concluded that Washburns were the best."



FRANK Z. MAFFEY.
(TEACHER BANJO, MANDOLIN AND GUITAR, INDIANAPOLIS, IND.)

"For ten years I have used and recommended the Washburn instruments exclusively. I do not hesitate to pronounce them the finest made in the world. For tone, beautiful workmanship and finish they far excel all others."

All artists acknowledge the ease with which they can play upon WASHBURN finger-boards. Especial attention is called to this important feature.

New Washburn Mandolin.

1897 MODEL.

Style 175.



SIG. E. BEVIGNANI.

(MUSICAL DIRECTOR METROPOLITAN OPERA CO.,
NEW YORK, AND HER MAJESTY'S OPERA,
LONDON.)

"The Washburn Mandolin purchased of you has proven such a source of pleasure that I am now desirous of adding a Banjo to my collection of instruments. Send me one of these handsome Washburns without delay."

DESCRIPTION.

The Washburn Special Patent Head with Pearl Buttons, also Beautifully Etched and Silver-plated Covering; 8 Strings.

No. 175—ROSEWOOD, 36 ribs, with white celluloid inlaid between each rib; ebony veneered head-piece, pearl inlaid, solid pearl finger-board with richly engraved position marks; rich gold-fish pearl handsomely engraved and inlaid around sound-hole; beautiful pearl and celluloid inlaid around edge; tortoise celluloid guard-plate with an elaborate pearl ornament inlaid; celluloid-bound apron and side strips, nicely etched and silver-plated crown tail-piece, . . . \$75.00

No discount from above price.

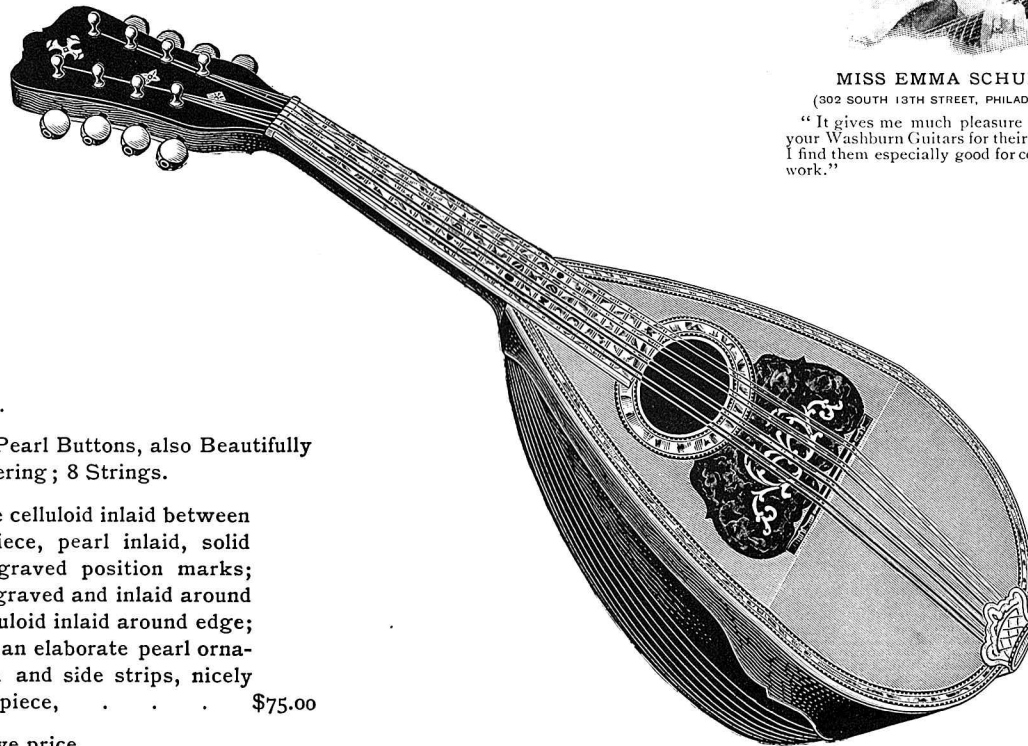
The Washburn Mandolins are further in advance of all competition to-day than ever before; they form a class by themselves.



MISS EMMA SCHUBERT.

(302 SOUTH 13TH STREET, PHILADELPHIA, PA.)

"It gives me much pleasure to recommend your Washburn Guitars for their clear full tone. I find them especially good for concert and club work."





H. SCOTT HARRINGTON.

(MANDOLIN SOLOIST, ST. LOUIS, MO.)

"I prefer Washburn instruments to all others for tone, scale and finish."



CESARE VALISI.

(SOLOIST AND DIRECTOR.)

"The Washburns are perfection."



H. P. SUTORIUS.

(TEACHER AND COMPOSER, OMAHA, NEB.)

"After using the Washburn instrument constantly for the past ten years, I indorse them in every particular. No others equal them in points of excellence. The new Mandolins, 1897 model, reach the acme of perfection."



A. S. SEVILLE.

(TEACHER, MEMPHIS, TENN.)

"The Washburns withstand climatic changes. Have wonderful power and quality of tone, absolutely correct scale. Most elegant finish I ever saw."



W. T. BEST.

(TEACHER AND SOLOIST, CHICAGO, ILL.)

"Having tested Washburn Guitars and Mandolins thoroughly, I can confidently say that they are the most perfect instrument manufactured."

A GALAXY OF OLD-TIME WASHBURN FRIENDS.



R. S. CHASE.

(TEACHER AND SOLOIST, KANSAS-CITY, MISSOURI.)

"The tone and workmanship of the Washburn instruments are deserving of admiration. I take pleasure in recommending them to any one desiring a first-class instrument."



L. RICCA.

(SOLOIST AND TEACHER, NEW YORK CITY.)

"I consider the Washburn Mandolins superior in every particular, exquisite in tone, wonderful in power and most artistically finished."



W. S. BAXTER.

(TEACHER AND SOLOIST, CHICAGO.)

"The scales of the Washburn Mandolins and Guitars are absolutely perfect. Tone rich and mellow. I use them exclusively in my profession."



THE LATE LUIS T. ROMERO.

(GUITAR VIRTUOSO, BOSTON, MASS.)

"The Washburn Guitar is a first-class instrument in every respect. I have tried all other American makes and find the Washburn to be the most satisfactory."



WILLIAM FODEN.

(TEACHER AND SOLOIST, ST. LOUIS, MO.)

"For an absolutely correct scale, ease in playing, volume and purity of tone, I consider that the Washburn instruments have no equal."

New Washburn Mandolin.

1897 MODEL.

Style 1125.



"CORINNE."

(JENNIE KIMBALL OPERA COMIQUE CO.)

"The Washburn Mandolin is perfectly exquisite. The tone sweet and powerful. The finish all that could be desired."

DESCRIPTION.

The Washburn Special Patent Head with Pearl Buttons, also a Beautifully Etched and Gold-plated Covering; 8 Strings.

No. 1125—ROSEWOOD, 42 fluted ribs, metal inlaid between each rib; ebony veneered head-piece with very rich pearl inlaid vines; solid Sidney pearl finger-board with elaborately engraved position marks; rich gold-fish pearl engraved and inlaid around sound hole and edge, with variegated pearl cording around the edge; tortoise celluloid guard-plate with a variegated pearl butterfly inlaid; pearl-bound apron and side strips; richly etched and gold-plated crown tail-piece, \$125.00

No discount from above price.

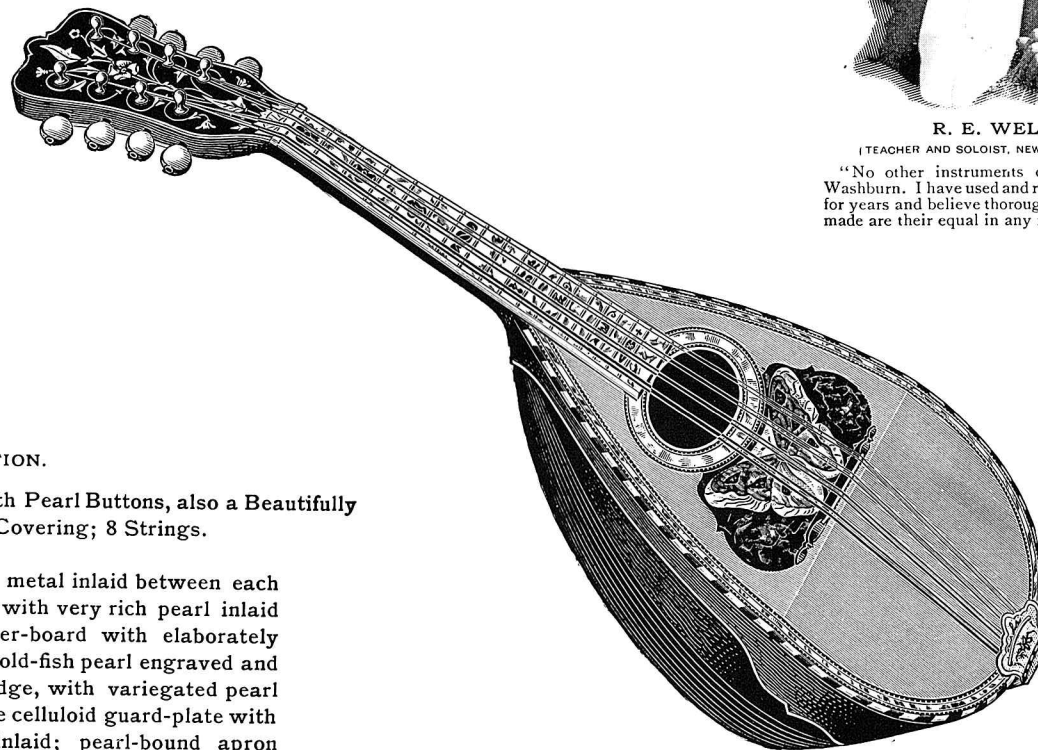
The tone of the Washburn instruments, being of extraordinary richness and depth, makes them without a rival for out-door playing.



R. E. WELLS.

(TEACHER AND SOLOIST, NEW ORLEANS, LA.)

"No other instruments compare with the Washburn. I have used and recommended them for years and believe thoroughly that no others made are their equal in any respect."



Washburn Guitar.



AFTER a thorough test of more than ten years (and the experience gained by making over 100,000 Guitars) the makers of the Washburn Guitars are convinced that their well-known standard model for these instruments can not be improved, and, therefore, the new Washburn Guitars continue to present the familiar shapes and sizes. The general finish and ornamentation, however, have been greatly improved, and values thereby much enhanced. Then, a most important result of these long years of experience, the workmen employed upon the Washburns have become much more skillful and rapid in the performance of their several tasks than was thought possible a few years ago, and the makers, therefore, are now able to make this

Important Announcement.

Hereafter they are prepared to offer more elaborate and more carefully finished instruments than ever before for the price, and furthermore, by reason of the above-named saving in the cost of labor, they now sell at \$15.00 and \$18.00 each, Washburn Guitars equal and even superior in appearance to those heretofore costing \$22.00 and \$26.00. This radical reduction in price places the Washburn within the reach of every one, and affords the purchaser an opportunity to buy the best at figures as low as are usually asked for nondescript goods. It affords the makers no little pleasure to be able to take this step, one which can not fail to greatly increase the popularity of stringed instruments in this country. It must not be forgotten that the same high grade of workmanship and finish, combined with beautiful tone qualities, will remain the ever-distinguishing features of the Washburn Guitars, and that the highest possible standard of excellence will always be maintained by the manufacturers.

As has ever been the custom, the scales on all Washburns are guaranteed to be absolutely correct, and in order to insure inevitable correctness, every Washburn made is a product of special machinery (invented and patented by the makers) by the use of which no variation from the original and perfect Washburn model is possible. The perfect necks found on all Washburn instruments and for which they are so justly celebrated, are all made on special machines, which duplicate any given number from a single perfect pattern. It is sometimes claimed by those offering guitars and kindred instruments of obscure origin that their instruments are superior because they are, as they say (and for want of something better to say) "hand-made," or made without the use of machinery. Such statements can only have weight with buyers far behind the times, as any well-informed person knows that a perfect piece of modern automatic machinery, that yields never-varying results, must produce work all of which is exactly alike; so, if the original model is correct, with every delicate line and curve developed to a point of supreme utility and beauty, the duplicate will be identically the same—something that handwork has never achieved, and never can. Moreover, even the worst paid kind of all hand labor could not produce an instrument approaching the Washburn quality for less than three to four times the price at which Washburns are sold.

Every Washburn instrument, before being branded, is carefully tested by a corps of experts, and again before being shipped from the factory is subjected to a rigid scrutiny. A Washburn Guitar is sure to give perfect satisfaction.

MISS WINIFRED NIGHTINGALE

of "The Columbians," recently en tour with Mme. Adelina Patti in England.



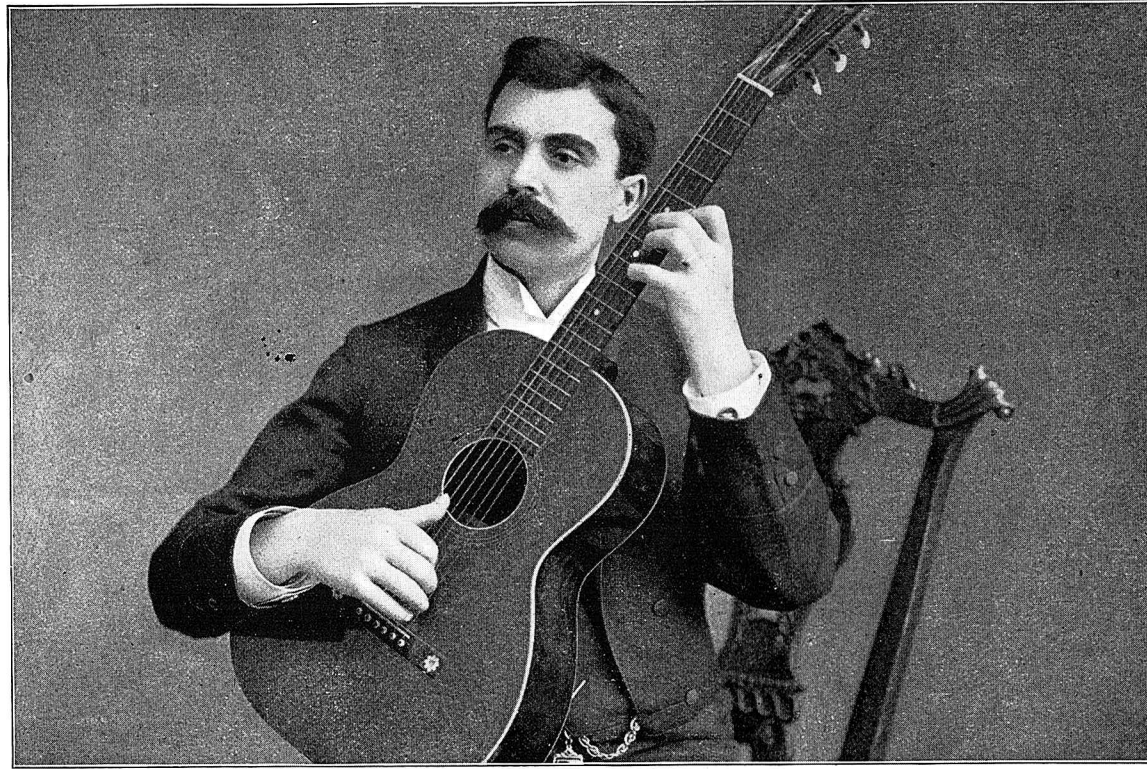
No. 2, LANGFORD PLACE, ST. JOHNS WOOD,
LONDON N. W.

Gentlemen:—The Washburn Guitar sent me from Chicago, by express, was received in excellent condition, and I am using it in my concert work with ever-increasing satisfaction. In tone, quality and volume the Washburn I consider peerless. The change of climate which is one of the most trying tests to which one can subject an instrument, does not affect the Washburn in the slightest degree, as I find the tone quite as brilliant and strong here in England, with its moist climate, as I do at home.

(Signed) WINIFRED NIGHTINGALE.

MR. ARLING SHAEFFER

The well-known Soloist on Guitar and Mandolin and author of the "Elite" instructors for Guitar, Mandolin and Harp and a long list of popular compositions, for these instruments.



ROOM 41, KIMBALL BUILDING, CHICAGO.

Gentlemen:—After an acquaintance of many years with the Washburn instruments, I gladly attest my belief that they are the best instruments of their kind in existence. I have been constant in my admiration of them ever since they became generally recognized as the standard, some ten years ago, and as Washburn after Washburn has passed through my hands, or been shown to me, words to adequately express my appreciation of their never-failing super-excellence have quite failed me.

This wonderful uniformity in presenting the highest grade, first induced me to become familiar with all of the methods used in the construction of the Washburn instruments, and now being fully informed of the efforts of the manufacturers to produce the very best that can be made, in both tone and workmanship, I have ceased to wonder at their unparalleled success.

The makers of the Washburn instruments are the one great house, always willing to listen to suggestions and to try new features that may be thought worthy of experiment by the profession, and thus they have steadily kept abreast of the times by producing the most desirable instrument known in the musical world. They have recently made a marvelous advance by the production of a new

Washburn Mandolin (which they call the 1897 model) which for quality and volume of tone certainly far excels even the expert mandolinist's fondest conception. They have made liberal changes and additions in the finish and ornamentation of the Washburn Guitars (the perfect model so long standard not being interfered with) by which the values offered have been nearly doubled, and the instruments at their respective prices now possess much greater beauty than heretofore, all of which are evidences of how keenly alert are the makers of the Washburns. In fact they fairly outstrip all competition, as the workmanship, finish and ornamentation of the Washburns have never been equaled by any other manufacturer, and all I can say of them now is that they possess even greater excellence than heretofore. Really, when one hears and sees a Washburn even the most sincere praise seems superfluous, but as in my playing and teaching during the past ten years I have used these instruments exclusively, and hope ever to continue to do so, a word from me to their manufacturers may not be amiss, for without the Washburns much of the charm of my profession would certainly be missing.

I remain, very respectfully,

ARLING SHAEFFER.

Washburn Guitar.

Styles 111 and 211.



T. W. REAMER.
(TEACHER, SEATTLE, WASH.)

"The Washburn Guitars are perfection. I use and recommend them in preference to any others."

DESCRIPTION.

ROSEWOOD, with inlaid and celluloid-bound top edge; three colored wood stripes inlaid around sound-hole; inlaid stripe down the back; cedar-neck; fine quality ebony finger-board, with pearl position marks; ebony bridge; all French polished; good quality patent head, bronze-plated.

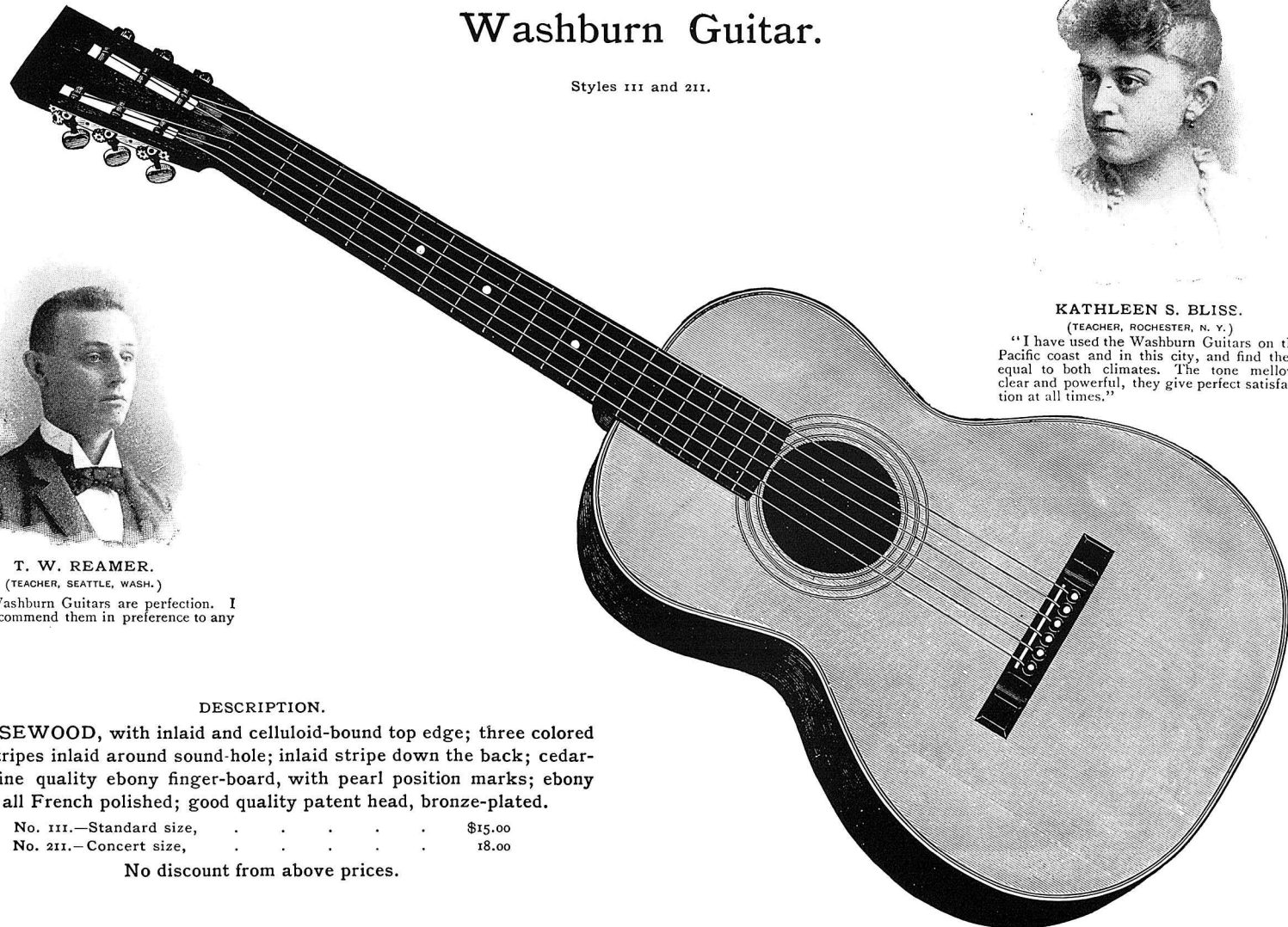
No. 111.—Standard size,	.	.	.	.	.	\$15.00
No. 211.—Concert size,	.	.	.	.	.	18.00

No discount from above prices.



KATHLEEN S. BLISS.
(TEACHER, ROCHESTER, N. Y.)

"I have used the Washburn Guitars on the Pacific coast and in this city, and find them equal to both climates. The tone mellow, clear and powerful, they give perfect satisfaction at all times."



To insure perfection throughout, the manufacturers of the WASHBURN make EVERY PART of the instrument, including the machine head, inlay, plating, etc.



WAYNE WADHAMS.

(A NOTED CHICAGO GUITARIST.)

"Your Washburn instruments are certainly deserving of great praise. Nothing I know equals them. My 12 string Washburn Contra Bass Guitar could not be bought if I could not replace it."



S. C. ROBERTS.

(TEACHER AND SOLOIST, SPRINGFIELD, MASS.)

"After making a thorough test of all prominent makes of instruments, I am using the Washburns exclusively."

R. W. NEUBAUER

Director Columbia Mandolin, Banjo and Guitar Club, Scranton, Penn.



"We use the Washburn Guitars and Mandolins with the greatest success. No other instruments are equal for solo or club work. We all heartily indorse the Washburn."



JULIUS P. WITMARK.

(HOYT'S COMEDY CO.)

"I have been using your Washburn Guitar for some months past, and my teacher, as well as myself, think it a most beautiful instrument, especially so for accompanying the voice. I don't think I could ever be induced to use any other make."



MISS ROSE FRITZ.

(TEACHER GUITAR, BANJO, MANDOLIN AND ZITHER, SYRACUSE, N. Y.)

"I have tested the Washburn Guitars and Mandolins in all positions and find them perfect. In tone and finish, they will please the most fastidious. I recommend them to all."

An attachment carrying six extra strings can be added to the Auditorium size Guitar for \$25.00 extra.

Washburn Guitar.

Styles 112 to 312.



MARIO ANCONA.
(ABBEY & GRAU GRAND OPERA CO.)

"I am more than pleased with the Mandolin made for me. * * * You are fairly entitled to the credit of making the best Mandolin in the World."



MISS SYRENA GRAHAM.
(TEACHER GUITAR, MANDOLIN AND BANJO.
OIL CITY, PENN.)

"After much experience with the various so-called first-class instruments, I unhesitatingly pronounce the Washburns the best. Absolutely correct scale, superior tone, and artistic in finish and workmanship."

DESCRIPTION.

ROSEWOOD, with fancy wood inlaid and celluloid-bound top edge; three fancy wood inlaid circles around sound-hole; inlaid stripe down the back, cedar neck, fine quality ebony finger-board, with pearl inlaid position marks; ebony bridge; French polished; good quality patent head, fancy bronzed.

No. 112.—Standard size,	.	.	.	.	.	\$18.00
No. 212.—Concert size,	.	.	.	.	.	21.00
No. 312.—Grand Concert size,	.	.	.	.	.	24.00

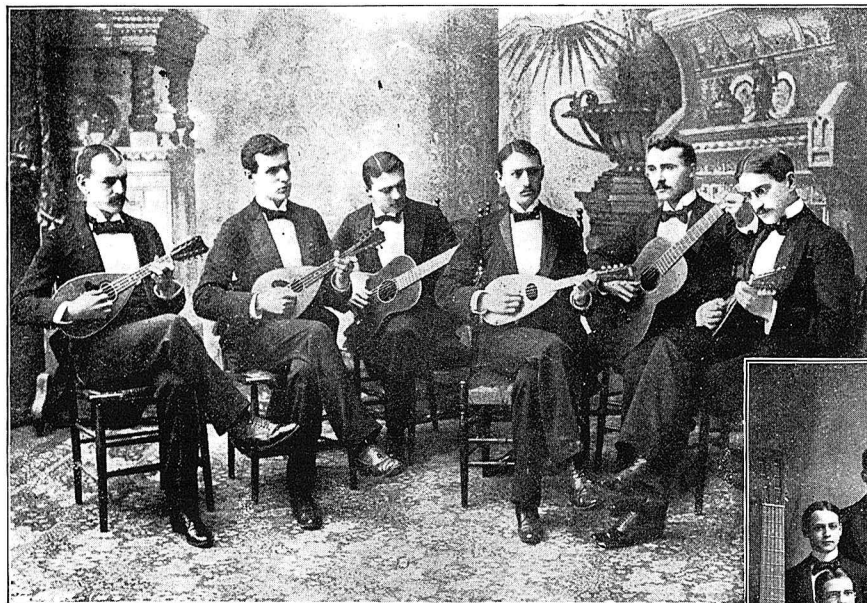
No discount from above prices.

WASHBURN instruments are all fully guaranteed, but should be purchased through regular sources. See full explanation on page 3.

A. L. BLISS

Director Crescent Mandolin and Guitar Club, Hartford, Conn.

Use and indorse Washburn instruments.



TUCKER. HURLBUT. TAYLOR. MORRELL. BIRNEY. BLISS.

"I use the 'Washburn' Mandolin and consider it superior in all respects to any other Mandolin in the market. It has always given entire satisfaction."
(Signed) A. L. BLISS.

E. L. REYNOLDS

Director University of Cincinnati Glee and Mandolin Club.



"It gives me great pleasure to testify to the genuine worth of the Washburn Mandolins. I use them myself and exert my influence with others to do so."
(Signed) E. L. REYNOLDS.

No other instruments equal the Washburns for Club purposes. There are more in use to-day than any other instruments of their kind made in the world.

Washburn Guitar.

Styles 123 $\frac{3}{4}$ to 423.



EUGENIA MANTELLI
MANTOVAME.

(ABBAY & GRAU GRAND OPERA CO.)

"I have listened to many beautiful Mandolin players and but follow their lead in stating that the Washburn stands alone—no other make of Mandolin at all approaching it for pure and penetrating tone-power."

DESCRIPTION.

ROSEWOOD, with inlaid and celluloid-bound edges, top and bottom; handsomely colored wood inlaying around sound-hole; celluloid-bound finger-board; beautiful inlaid stripe down the back; best quality ebony finger-board celluloid-bound, with engraved pearl position marks; ebony bridge; fine quality patent head nickel-plated.

No. 123 $\frac{3}{4}$.	—Three-quarter size,	.	.	.	.	\$20.00
No. 123.	—Standard size,	.	.	.	.	22.00
No. 223.	—Concert size,	.	.	.	.	25.00
No. 323.	—Grand Concert size,	.	.	.	.	30.00
No. 423.	—Auditorium size,	.	.	.	.	35.00

No discount from above prices to anyone.

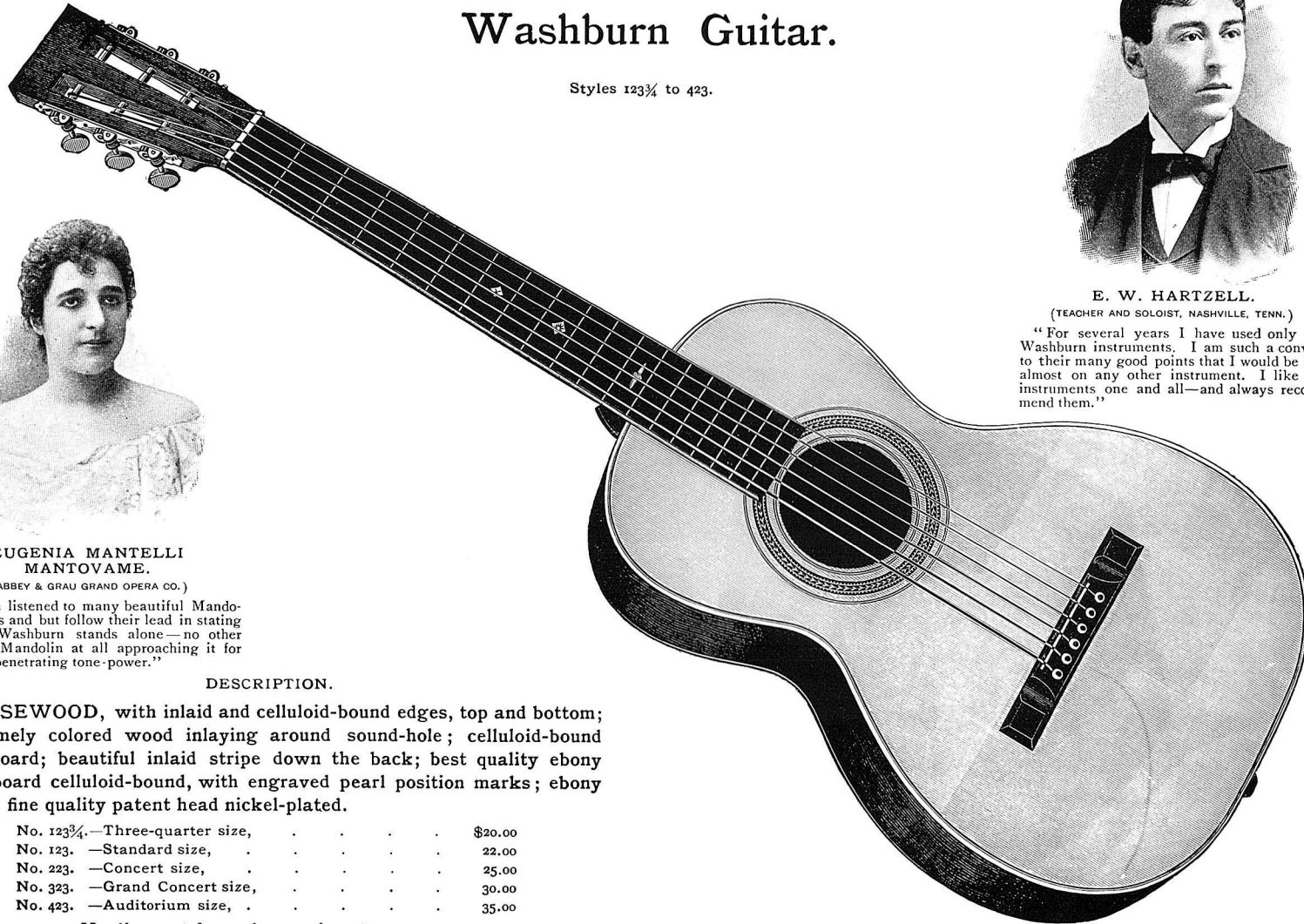
Remember that the prices for WASHBURN instruments are the same everywhere throughout the United States.



E. W. HARTZELL.

(TEACHER AND SOLOIST, NASHVILLE, TENN.)

"For several years I have used only the Washburn instruments. I am such a convert to their many good points that I would be lost almost on any other instrument. I like the instruments, one and all—and always recommend them."





SAMUEL SIEGEL.
(SIEGEL CONCERT CO.)

"We use and indorse Washburn instruments exclusively. I have played a Washburn Mandolin for years. Consider it the best made."



THOS. H. SIMS.
(TEACHER AND SOLO ST. ST. LOUIS, MO.)

"I have used the Washburn instruments for the past ten years, and know of no others that equal them for correct scales, volume of tone and wonderful finish."

ROYCE & LANSING MUSICAL COMEDY COMPANY



A. C. MORE. MRS. L. H. ROYCE.

"We use only the Washburn instruments, and are convinced, after many trials, that they are the best."



MABELLE LYNN CHILDS.
(DIRECTOR ALHAMBRA H. M. & G. CLUB,
WORCESTER, MASS.)

"The Washburns are perfectly fretted, wonderfully clear in tone and remain in tune so well that it is a source of gratification to any artist to use them. The Washburns are used exclusively in my club. I always recommend them."



F. M. LAPATINA.
(TEACHER AND SOLOIST, PHILADELPHIA.)

"The Washburn Mandolins are perfectly true in intonation, brilliant in tone, and artistic in finish."

No Catalogue of this class of goods has ever presented such a galaxy of noted Artists and Performers as this. sentiments concerning the wonderful Washburn instruments.

The Testimonials reflect their honest

Washburn Guitar.

Styles 134 to 334.



CHAS. E. SCHARF.
(GUITAR SOLOIST, BALTIMORE, MD.)

"I consider the Washburn Guitars to be the best instruments ever made. Have used them for years for solo work, both in public and private, and found their acoustic properties to be perfect."



MRS. FRANK JAMES SQUIRES.
(GUITAR TEACHER, MEDINA, N. Y.)

"For ease in playing, volume of tone, mellowness in quality, absolute perfection in scale, graceful model, exquisite finish, and faultless workmanship, the Washburn Guitars lead them all."

DESCRIPTION.

ROSEWOOD, with fancy wood inlaid and celluloid-bound top and bottom edges; beautiful fancy colored woods and celluloid inlaid around sound-hole; rich inlaid stripe down the back; cedar neck, selected ebony finger-board, celluloid-bound with neatly engraved pearl position marks; ebony bridge, pearl inlaid on ends; finely French polished; fine quality patent head nickel-plated.

No. 134.—Standard size,	.	.	.	.	.	\$30.00
No. 234.—Concert size,	.	.	.	.	.	35.00
No. 334.—Grand Concert size,	.	.	.	.	.	40.00

No discount from above prices.

The strong testimonials presented in this catalogue from scores of well known professional people cannot be duplicated by other makers.

R. E. WELLS, DIRECTOR

New Orleans, La.



MISS BEER. MR. POLLARD. MR. WELLS. MR. ERNEST. MISS FALLEN.

Washburn Mandolin and Guitar Quartette, uses only the Washburn.



W. L. NEWTON.

(TEACHER MANDOLIN, SANTA BARBARA, CAL.)

"The Washburn instrument represents the highest point of perfection yet reached in the manufacture of musical instruments of their class. I heartily endorse everything good that can be said of them."



ALICE MARTIN. SALLIE KAYSER. BERTHA ANNER.

The Washburn Trio, Lancaster, Penn., plays and recommends the Washburn Instruments.

The prices on all WASHBURN instruments are standard. Full value given, one price to all alike, makes fast friends of buyers and sellers.

Washburn Guitar.

Styles 145 to 345.



PROF. EDWARD TOUGAS.
(TEACHER AND SOLOIST, ALBANY, N. Y.)

"I consider the Washburn Mandolin superior to all others. Perfect in workmanship and finish, and playing with ease in all the positions, it combines wonderful sweetness and brilliancy of tone. Please add my endorsement to your long list of testimonials."

DESCRIPTION.

ROSEWOOD, with variegated wood inlaid and celluloid-bound top and bottom edges; beautifully inlaid with pearl around sound-hole; rich inlaid stripe in the back; cedar neck; selected ebony finger-board with finely engraved pearl position marks; finger-board and head-piece bound with celluloid; head-piece inlaid with pearl; Durkee's patent, ebony bridge inlaid with pearl on ends; finely French polished; fine quality patent head nickel-plated.

No. 145.—Standard size,	.	.	.	.	.	\$40.00
*No. 245.—Concert size,	.	.	.	.	.	45.00
*No. 345.—Grand Concert size,	.	.	.	.	.	50.00

No discount from above prices.

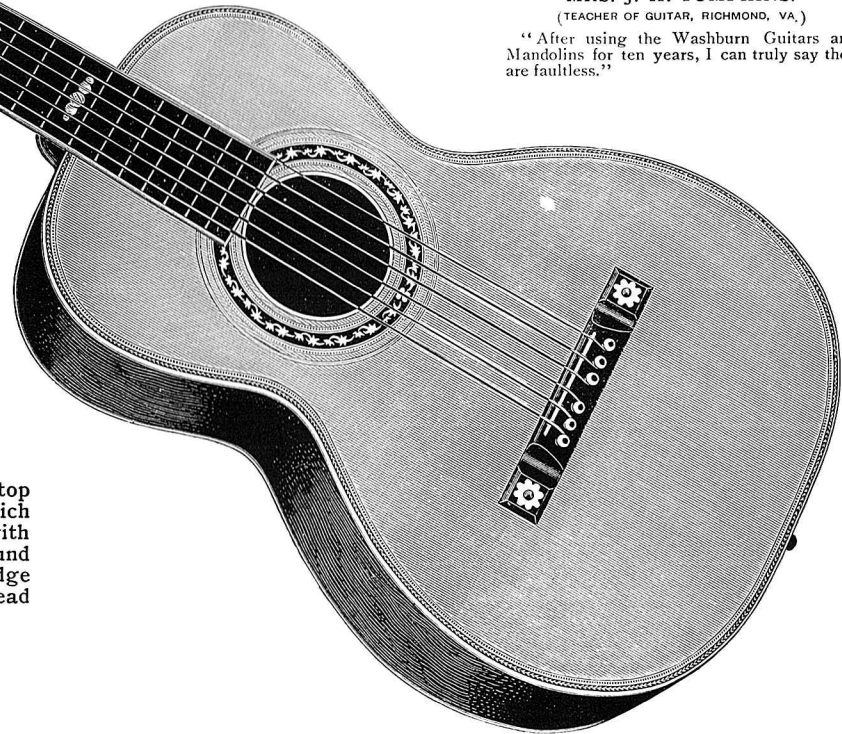
* These styles require a few days time to supply after order is received.

The makers of the WASHBURN instruments are prepared to supply special made instruments for presentation, to order upon short notice.



MRS. J. H. TOMPKINS.
(TEACHER OF GUITAR, RICHMOND, VA.)

"After using the Washburn Guitars and Mandolins for ten years, I can truly say they are faultless."





JOSEPH SINGER.

(TEACHER AND SOLOIST, DENVER, COLO.)

"You have found the true art model from which to copy. All Mandolin players will bear me out in this after a thorough examination of the new model 1897 Washburn. 'Tone, sweet, and powerful.'"



MISS EDITH L. COOK.

(MANDOLIN, GUITAR AND BANJO TEACHER,
HARTFORD, CONN.)

"I love my Washburn instruments; they are so true in scale, easy to play, and rich in tone. No others please me nearly as well."

M. F. ZEIGLER

Director of the Schubert Mandolin Club, New Castle, Penn.



"We use the Washburn Guitars and Mandolins exclusively. None other seems to fill the bill."



MISS JENNIE M. DURKEE.

(ONE OF CHICAGO'S BEST GUITARISTS,
TEACHER AND SOLOIST.)

"I use the Washburn Guitars and Mandolins, and recommend them to my pupils in preference to all others."



E. N. GUCKERT.

(SOLOIST, KANSAS CITY, MO.)

"After more than twenty years' experience with all the best makers of Guitars and Mandolins, I will stake my reputation on the Washburns being *the best in the world.*"

Washburn instruments, second-hand, readily command a higher price than nearly all other makes new. Every Washburn possesses sterling merits.

Washburn Guitar.

Styles 156 to 356.



MISS LUTIE RIGGS.

(TEACHER MANDOLIN AND GUITAR,
COLORADO SPRINGS, COLO.)

"I use and recommend the Washburn Guitars and Mandolins, because I believe them to be the best. Beautiful finish, exquisite tone, and perfect scales are their principal points of excellence."

DESCRIPTION.

ROSEWOOD, with elaborate design of colored wood, inlaid and celluloid-bound top and bottom edge; rich pearl inlay beautifully engraved around sound-hole; wide inlaid stripe down the back; cedar neck, with fine quality ebony finger-board, containing eight rich pearl ornamentations handsomely engraved as position marks; finger-board and head-piece celluloid-bound; head-piece inlaid with pearl; ebony bridge; Durkee's patent; pearl ornaments inlaid on ends; finely French polished; best quality patent heads nickel-plated.

No. 156.—Standard size,	.	.	.	.	.	\$50.00
*No. 256.—Concert size,	.	.	.	.	.	55.00
*No. 356.—Grand Concert size,	.	.	.	.	.	60.00

No discount from above prices.

*These styles require a few days time to supply after order is received.

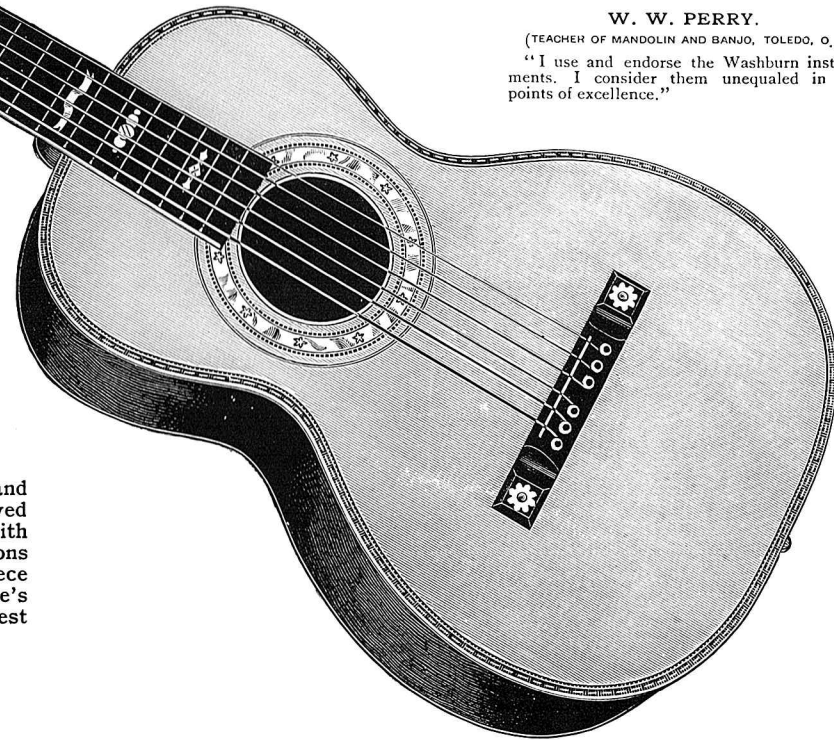
Every WASHBURN instrument contains, besides the brand plainly burned upon the inside, a guaranty label, with consecutive number. Look for it.



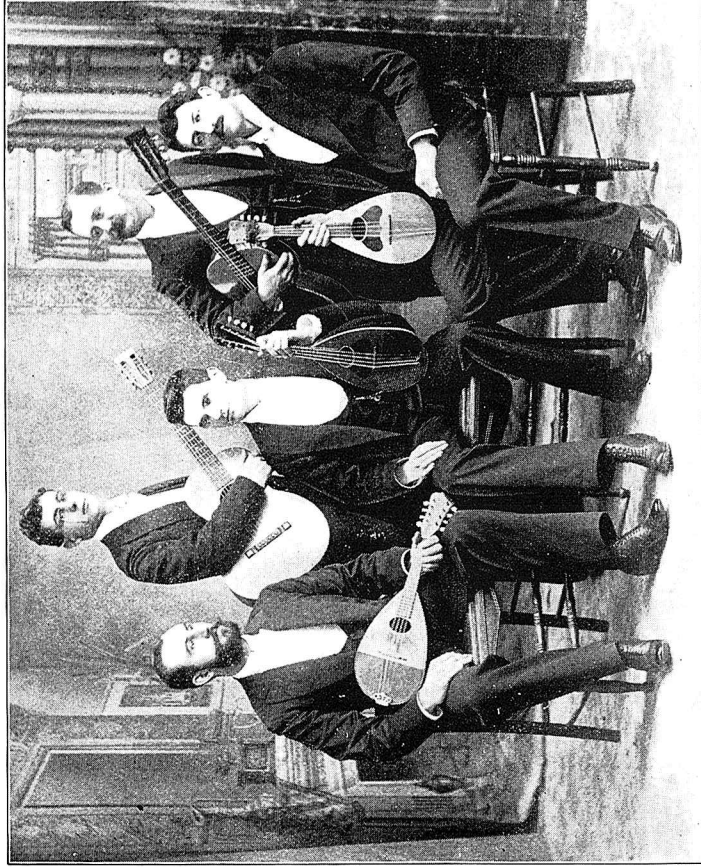
W. W. PERRY.

(TEACHER OF MANDOLIN AND BANJO, TOLEDO, O.)

"I use and endorse the Washburn instruments. I consider them unequaled in all points of excellence."



WASHBURN MANDOLIN AND GUITAR QUINTETTE
Battle Creek, Mich.



CLARK.

BURNHAM.

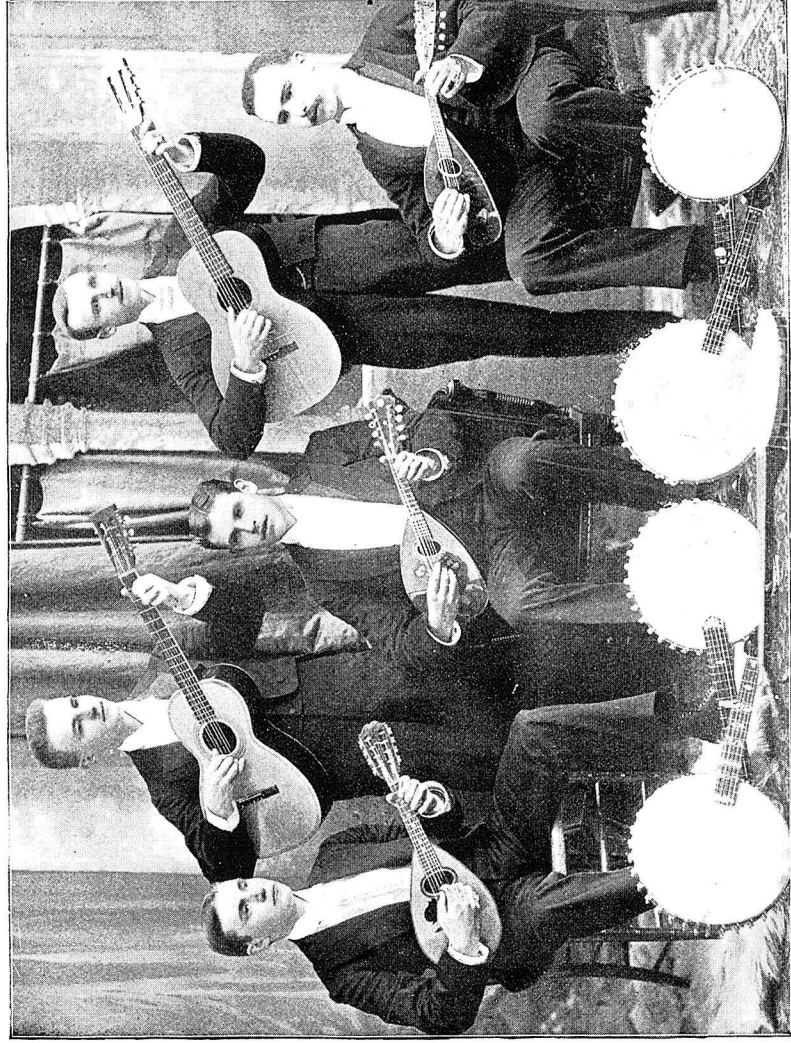
HOLLMAN.

CARR.

ZANG.

Use and recommend the Washburn instruments.

THE EUTERPE CLUB OF BOSTON



All use Washburn Guitars and Mandolins.

Washburn Guitar.

Styles 167 to 367.



JEAN DE RESZKE.
(ABBEY & GRAU GRAND OPERA CO.)

"The tone comes out so freely at the slightest touch that it might without flattery be called 'the soul of music.' I have never seen a similar instrument that approached my Washburn Guitar."

DESCRIPTION.

ROSEWOOD, with an elaborate pattern of variegated wood, inlaid around top and celluloid-bound top and bottom edges; double celluloid purfling on sides; variegated pearl with fancy colored celluloid and wood inlaying around sound-hole; rich inlaid stripe down the back; cedar neck and fine ebony finger-board with eight large pearl ornaments beautifully engraved, inlaid as position marks; head-piece pearl inlaid and celluloid-bound; finger-board celluloid-bound all around; ebony bridge; Durkee's patent, with carved ends and pearl dots; best quality patent head nickel-plated; pearl buttons.

No. 167.—Standard size,	.	.	.	.	.	\$50.00
*No. 267.—Concert size,	.	.	.	.	.	65.00
*No. 367.—Grand Concert size,	.	.	.	.	.	70.00

No discount from above prices.

*These styles require a few days time to supply after order is received.

The WASHBURN instruments contain invariably true scales, all perfect and all alike. No other makers achieve such uniformity or perfection.



MRS. JOSEPHINE BARNABAS.
(SOLOIST AND TEACHER, ALBANY, N. Y.)

"I am delighted with the Washburn Mandolins and Guitars. I use both in concert and solo work. I cheerfully recommend them as superior to all others."



THE ÆOLIAN MANDOLIN AND GUITAR CLUB, MEADVILLE, PENN.



Use exclusively Washburn instruments.

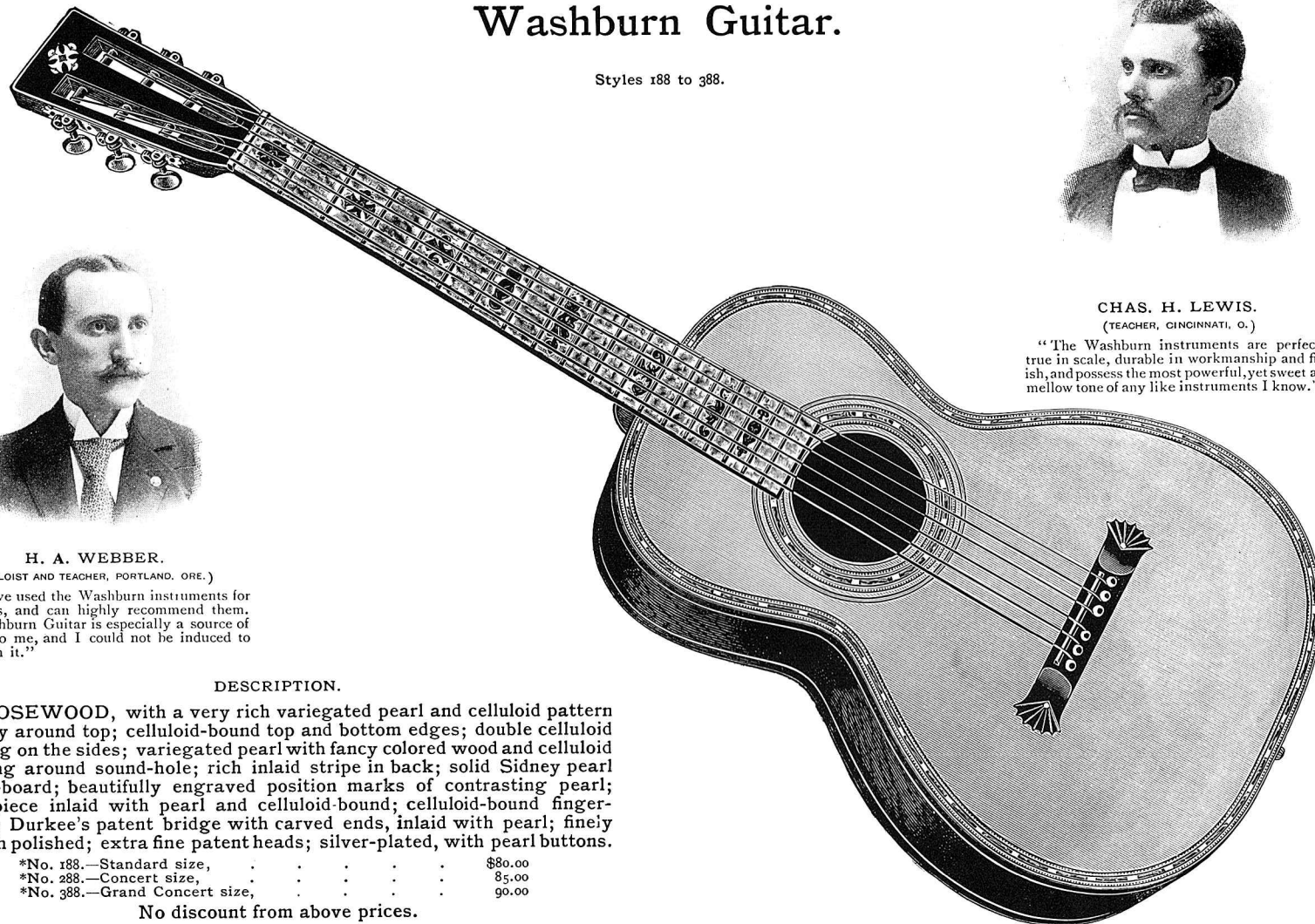
THE CORNELL COLLEGE CLUB, ITHACA, N. Y.



Endorse the Washburn instruments by using them constantly.

Washburn Guitar.

Styles 188 to 388.



H. A. WEBBER.
(SOLOIST AND TEACHER, PORTLAND, ORE.)

"I have used the Washburn instruments for six years, and can highly recommend them. My Washburn Guitar is especially a source of delight to me, and I could not be induced to part with it."

DESCRIPTION.

ROSEWOOD, with a very rich variegated pearl and celluloid pattern of inlay around top; celluloid-bound top and bottom edges; double celluloid purfling on the sides; variegated pearl with fancy colored wood and celluloid inlaying around sound-hole; rich inlaid stripe in back; solid Sidney pearl finger-board; beautifully engraved position marks of contrasting pearl; head-piece inlaid with pearl and celluloid-bound; celluloid-bound finger-board; Durkee's patent bridge with carved ends, inlaid with pearl; finely French polished; extra fine patent heads; silver-plated, with pearl buttons.

*No. 188.—Standard size,	. . . . .	\$80.00
*No. 288.—Concert size,	. . . . .	85.00
*No. 388.—Grand Concert size,	. . . . .	90.00

No discount from above prices.

*These styles require a few days time to supply after order is received.

To insure a positive standard of excellence the makers of the WASHBURN instruments make all the component parts, including the patent heads.



CHAS. H. LEWIS.
(TEACHER, CINCINNATI, O.)

"The Washburn instruments are perfectly true in scale, durable in workmanship and finish, and possess the most powerful, yet sweet and mellow tone of any like instruments I know."

STRONG WORDS WITHOUT PORTRAITS.

MISS CAROLYN W. COCHRANE, BUFFALO, N. Y.:

"I have used the Washburn Mandolins and recommended them to my pupils for several years, exclusively."

W. PARIS CHAMBERS, NEW YORK CITY:

"I recommend the Washburn Guitars to my pupils and friends. Believe them to be the best made. Exquisite tone, perfect scale and fine finish."

FRED T. ASHTON, BLOOMINGTON, ILL.:

"I have used the Washburn instruments exclusively for the past eight years and have never had a cause for complaint. I use them exclusively myself and always recommended them to my pupils."

KENNETH M. MURCHISON, JR., PREST. COLUMBIA COLLEGE BANJO CLUB:

"We have used the Washburn Guitars in the Columbia College Banjo and Mandolin Clubs during the past three seasons, and they have given the utmost satisfaction. We consider them to be the finest in the world for solo and club playing."

PROF. JOSEPH SINGER, DENVER, COLO.:

"The beauty of a statue is reproducible at will because an exact mold may be taken of the original. It then becomes only a matter of material and workmanship. This, in my estimation, holds good of your new Washburn Mandolin. The half dozen which I have tested give proof that you have found the true art model from which to copy. With material to equal the design, manufacture becomes a thing of pure mechanism. I am convinced that mandolin players will bear me out in this after a thorough examination of the new model Washburn Mandolin."

HENRY ROBSON, SANTA MARQUARITA ESTADE DE CHIHUAHUA, MEXICO:

"Absolutely unsolicited upon your part I desire to say of the Washburn Guitars, that I have played them from the Atlantic to the Pacific oceans, from the Great Lakes to the City of Mexico, using them in the most trying manner, for solos, and if there is any guitar that can compare with the Washburn in any way-I shall be more than pleased to see it. During a long trip I recently made in Mexico, I carried a Washburn Guitar 530 miles on horseback, subjecting it to all kinds of temperature and altitudes—at times over ten thousand feet above the sea level—and when I returned to the United States it was in perfect order, not a check or a warp."

ROYCE & LANSING COMEDY CO.:

"We are using the Washburn Guitars, Zithers and Mandolins constantly, and take pleasure in pronouncing them the finest we have ever seen or used."

LIBIA DROG, ABBEY & GRAU GRAND OPERA CO.:

"The mandolin which I obtained from you seems the perfection of art in this line. The tone is a surprise to all who hear it, and the most excellent workmanship and artistic finish attract the attention of all who see it."

FRANCES SAVILLE, ABBEY & GRAU GRAND OPERA CO.:

"The beautiful Washburn Guitar is certainly an exquisite instrument. The finish and ornamentation is wonderful, but more than all, the tone is so sweet and mellow that I must send you words of congratulation."

THE MARQUISE CLARA LANZA, NEW YORK CITY:

"It gives me great pleasure to attest the superiority of the Washburn Mandolin. The timbre of the instrument is all that can be desired, and possessing the inestimable advantage of resisting all the sudden atmospheric changes that form so marked a feature of our American climate, I consider it the mandolin par excellence."

SEÑOR JULIAN MUNOZ, LOUISVILLE, KY.:

"I have used the Washburn guitars for the past five years, both for solo work and as a contra bass in the club, and they have proven thoroughly satisfactory upon every occasion. They have by far the deepest bass and most resonant tone of any guitars I have ever had the pleasure to use. I recommend them to the public generally and to my brother professionals especially, and unhesitatingly pronounce the Washburn the 'King of Guitars.'"

DR. H. S. BUFFUM, WALLA WALLA, WASH.:

"The Auditorium Guitar just received, and is a beautiful instrument, perfect in every respect. The fingerboard is absolutely true, which can seldom be said of any other guitar than the Washburn. Have re-strung it with wire strings and find it to be as powerful as a harp, and at the same time possessing great sweetness. The Washburn has attained to a degree of perfection that no other guitar has yet approached. Have often used other guitars which were high in price but have almost invariably found the scale imperfect, but have yet to see a Washburn that was not perfectly true."

Washburn Guitar.

Styles 199 to 399.



SENOR JULIAN K. MUNOZ.
(DIRECTOR LOUISVILLE MANDOLIN AND GUITAR CLUB,
LOUISVILLE, KY.)

"I have used the Washburn Guitars for past five years, both for solo work and as contra bass with club, and they have proved thoroughly satisfactory in every case. I unhesitatingly pronounce them the King of Guitars."

DESCRIPTION.

ROSEWOOD, richly inlaid around sound-hole and edges of top with variegated colored woods and mother of pearl; pearl inlaid stripes in sides; beautifully inlaid stripes around the back and down the centre; celluloid-bound edges; oval ebony finger-board, bound and most elaborately inlaid with pearl in handsome pattern; extra fine machine head; the richest Washburn Guitar yet offered.

*No. 199.—Standard size,	.	.	.	.	.	\$125.00
*No. 299.—Concert size,	.	.	.	.	.	135.00
*No. 399.—Grand Concert size,	.	.	.	.	.	145.00

No discount from above prices.

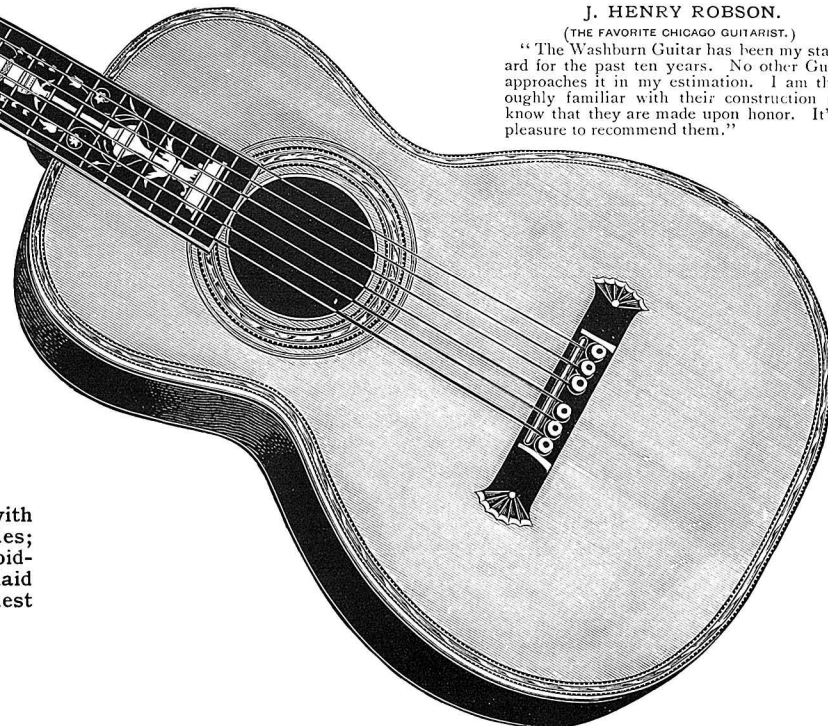
*These styles require a few days time to supply after order is received.

An enormous stock of completed Washburns may always be seen in the drying rooms. Unseasoned Washburn instruments are never marketed.



J. HENRY ROBSON.
(THE FAVORITE CHICAGO GUITARIST.)

"The Washburn Guitar has been my standard for the past ten years. No other Guitar approaches it in my estimation. I am thoroughly familiar with their construction and know that they are made upon honor. It's a pleasure to recommend them."



The New Washburn Banjos.



WHILE the Washburn Banjos have been steadily improved since their first appearance, some striking changes have been recently made in their construction. The body, neck, rim, head; in fact, every portion of the instrument, has been scrutinized and passed upon by experts. Every known method of construction has been given a careful test. Materials have been selected from every likely source and impartially compared for quality. In fact, no step that experience could suggest has been omitted in the efforts to place the Washburn Banjo at the pinnacle of banjo-making. The method of construction finally decided upon, in its most minute detail, represents in concrete form all that is best in banjo-making. The weight of the instrument has been adjusted practically to the ounce. The "easy feel" of the new Washburn Banjo, which will at once strike you as you hold it in position for playing, has not come by accident; it is but one of the results of patient study and exhaustive tests. Another point about Washburn Banjos that experts will quickly notice, but which might escape the attention of amateurs, is its entire freedom from meretricious ideas, catch-penny devices and experimental features of doubtful utility. There is in the new Washburn Banjo a complete absence of novelties gotten up simply to serve as "talking points." The makers have proceeded upon the principle that everything not absolutely essential to a first-class Banjo should be dispensed with. "Wonderful" attachments and wrinkles of all kinds have been left strictly to others. The Washburn is so designed that it may prove a joyous companion for life to every purchaser. Solidity and conservatism mark its every line. Its merits are deep and substantial; its qualities the kind that grow upon you as the years pass by.

In view of the foregoing, the number of styles has been reduced to about one-half the variety heretofore presented; but every one of them has a clear title for existing and can be put into the hands of the most exacting artist without fear of adverse criticism.

Among other connoisseurs, Messrs. Mays & Hunter, the most expert banjo team that has ever been brought out in this country, have been completely won over to the new Washburn Banjos, and, simply upon their merits are now playing them. In their letter (printed elsewhere) you will notice that their success since adopting them has been more marked than ever before. These gentlemen are exponents on the Banjo of such music as Beethoven's sonatas, Liszt's rhapsodies and other standard classical compositions, and it is self-evident that they can only do themselves justice upon the very best instruments. When the new Washburn Banjo was brought to their notice it is a significant fact that they immediately become enamored of the superior merits it possessed, and that they adopted it without delay. No matter how well you play, or what make of banjo you are using, you should test a new Washburn. On the other hand, no matter how little proficiency in banjo-playing you may expect to attain, why not get the best—why not get a Washburn?

Washburn Banjo.

Style 1015.



DANTE DEL PAPA.

(ABBAY & GRAU GRAND OP. RA CO.)

"I am more than pleased with the beautiful Banjo I obtained at your place, and believe that I have the best that can be purchased."

DESCRIPTION.

No. 1015—10½-inch brass nickel-plated shell, both edges wired, white maple hoop, finished natural color inside; heavy rabbeted straining hoop; 17 elbow brackets, hexagon nuts, superior quality calfskin head; birch neck, shaded and polished; heavy ebony fingerboard 19 inches long; 22 German silver frets, pearl position marks; ebony head-piece, metal tail-piece, fancy pegs; all metal parts nickel-plated, . . . \$15.00

No discount from above price.



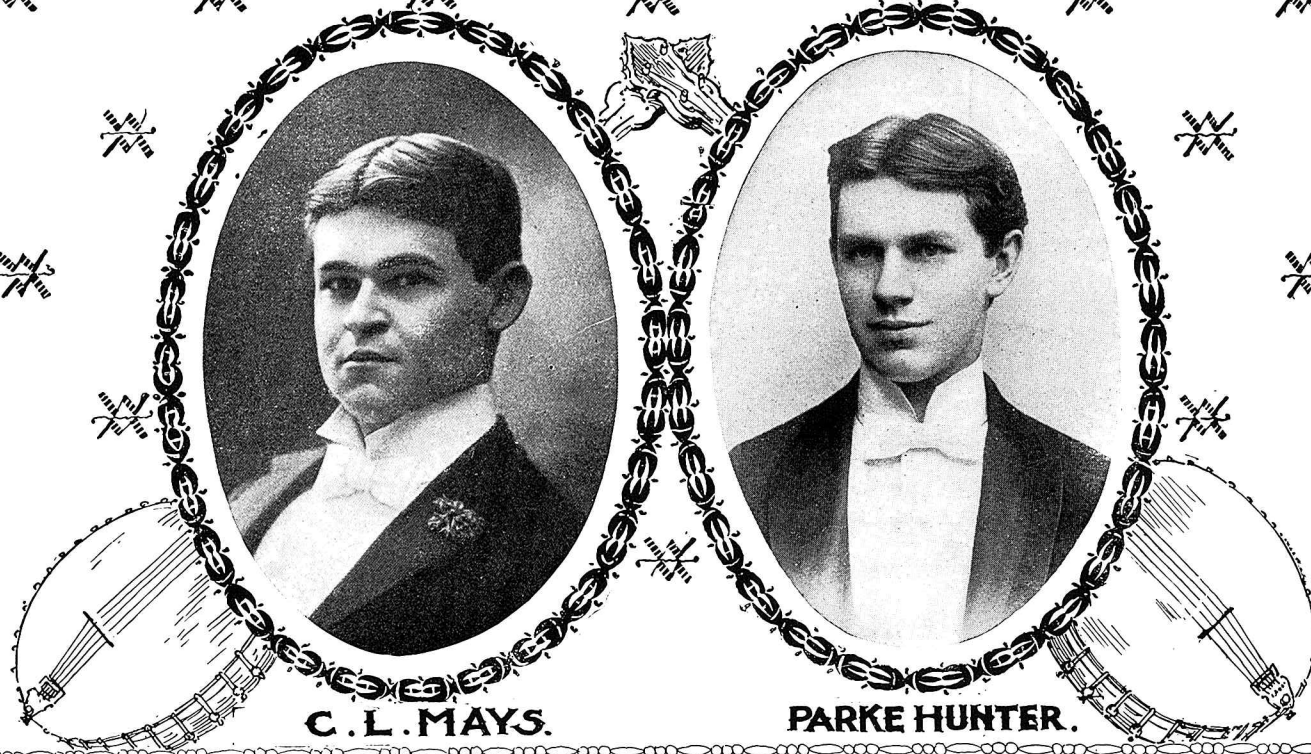
VICTOR MAUREL.

(ABBAY & GRAU GRAND OPERA CO.)

"I had heard the Washburn instruments so freely praised in Europe as well as here that my expectations were very high, but I am free to say that the Washburn Banjo made for me surpasses my fondest expectations."



The scale of all the Washburn instruments is true in all the myriad positions,—more, it is smooth and even.



C. L. MAYS.

PARKE HUNTER.

"AMERICA'S WONDER BANJOISTS."

Gentlemen:—We are fully convinced that all the merits claimed for the Washburn Banjos are to be found in these beautiful instruments. After a thorough trial, which began with something of a prejudice in favor of another instrument, we are fully satisfied that no other Banjo combines the skill in manufacture, the beauty of model and finish, and the wonderful carrying tone found in the Washburn. Our professional work is made easier and much more effective by their use. We have noticed increased enthusiasm at many performances since using the Washburns, and attribute it largely to the ease with which we can play and the wonderful tone possible to produce.

(Signed) MAYS & HUNTER.

Washburn Banjo.

Style 1120.



THOS. P. RYAN.

(TEACHER OF GUITAR AND MANDOLIN, TOLEDO, O.)

"I use and recommend the Washburn instruments, because of their fine tone, correct scales and perfection in finish and workmanship."



JOSEPH RUSSITANO

(ABBAY & GRAU GRAND OPERA CO.)

"The Washburn Banjo I purchased of you gives most excellent satisfaction. It is universally admired and is certainly perfect in quality of tone, finish and workmanship. I am more than pleased with it."

DESCRIPTION.

No. 1120—11-inch brass, nickel-plated shell, both edges wired, white maple hoop, finished natural color inside; heavy rabbeted straining hoop; 21 elbow brackets, hexagon nuts, superior quality calfskin head; birch neck, shaded and polished; heavy ebony finger-board 18 inches long; 20 German silver frets, pearl position marks; ebony head-piece inlaid with fancy pearl figure; metal tail-piece, fancy pegs; all metal parts nickel-plated, \$20.00

No discount from above prices.

When Music, or Style, or Economy is sought, the Washburn instrument alone is bought. It leaves nothing to be desired.

Washburn Banjo.

Styles 1030 and 1050.



FRANCISCO TAMAGNO.

(ABBEY & GRAU GRAND OPERA CO.)

"The Washburn that I selected last week has proven upon thorough trial to be nothing short of a revelation, and I beg that you will send to my hotel one of your best Washburn Banjos with inventory."



EMMA EAMES STORY.

(ABBEY & GRAU GRAND OPERA CO.)

"I send you this note of congratulation upon your Washburn Banjos. My Washburn Banjo is the finest I have ever seen. The volume of its tone is truly surprising and of the most joyous and inspiring quality."

DESCRIPTION.

- No. 1025—10½ inch German silver shell, both edges wired, white maple hoop, shaded and polished inside; new Washburn straining hoop; 18 Imperial brackets, hexagon nuts; superior quality calfskin head; fine neck, richly polished, extra heavy ebony finger-board 19 inches long, elaborately inlaid with pearl, 22 German silver frets; ebony head-piece inlaid with pearl figure; patent adjustable tail-piece; fancy pegs; all metal parts finely nickel-plated, \$25.00
- No. 1050—Same description as above, with finely carved neck; elaborately inlaid with variegated pearl, beautifully engraved on finger-board and head-piece; champion pegs; extra fine finish throughout; the "Mays & Hunters" pattern, \$50.00

No discount from above prices.

Washburn instruments are the standard, hence competitors talk of something "as good as the Washburn." Do not be deceived. Look for the well-known brand.

Washburn Banjo.

Style 1135.



MRS. MADGE KENDAL.
(MR. AND MRS. KENDAL, LONDON.)

"It is with much pleasure that I write to you in regard to the Washburn Banjo purchased from you. It was all I had been led to expect. It is excellent in every way, and I am delighted with it."

DESCRIPTION.

No. 1130—11-inch German silver shell, both edges wired, white maple hoop, shaded and polished inside; new Washburn straining hoop, 24 imperial brackets, imperial nuts, superior quality calfskin head; fine mahogany neck, richly polished, beautiful carved heel; extra heavy ebony finger-board 18 inches long; elaborately inlaid with engraved pearl position marks; 20 German silver frets; ebony head-piece inlaid with fancy pearl figures; patent adjustable tail-piece, white champion pegs; all metal parts finely nickel-plated, . \$30.00
No discount from above price.

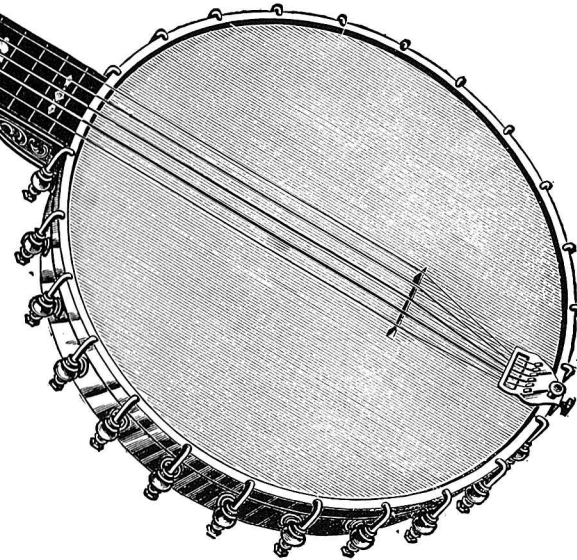
The same workmen have been employed for years upon the same tasks in the Washburn factory. Hence the unrivaled results obtained



CON BOYLE.

(THE EMINENT SOUTHERN BANJOIST,
SAN ANTONIO TEX.)

"I recommend the Washburn Mandolins, Guitars and Banjos to those desiring a splendid tone, beautiful finish and perfect scale. None others equal them."





CARL BAIER,
(CHICAGO'S FAVORITE ZITHER PLAYER, SOLOIST,
TEACHER AND DIRECTOR.)

"The Washburn Zithers combine more points of excellence than any other I know of. They are so well made, beautifully finished, so correct in scale and easy to play, that I cannot imagine any instrument nearer perfection. The new patterns containing all the latest ideas and improvements seem to have indeed reached the top."

The New Washburn Zithers.



HERE have been more changes made in the manufacture of the Washburn Zither than possibly in any other instrument, and the number of styles now offered is very limited. However, anything more elaborate can be made to order on short notice, and any special designs carried out to suit the purchaser. The Washburn Zither, as now presented to the public, has no equal in this country, and those who are familiar with the former Washburn Zithers can rest assured that they in no way indicate the value of the Washburn as made at present. The new Zither has a very easy playing and perfect finger-board; a beautiful singing quality of tone of great volume; is faultless in finish, and made to be durable, and in all that goes to make an ideal instrument stands to-day without a rival.



THE COLUMBIA (MO.) QUARTETTE

Use and cheerfully indorse Washburn instruments.

DESCRIPTION.

No. 125—SOLID ROSEWOOD TOP, nicely polished, inlaid around sound-hole and edge; pearl position marks in finger-board; American-made machine head in nicely lined canvas case, \$25.00

No discount from above price.

Washburn Zither.

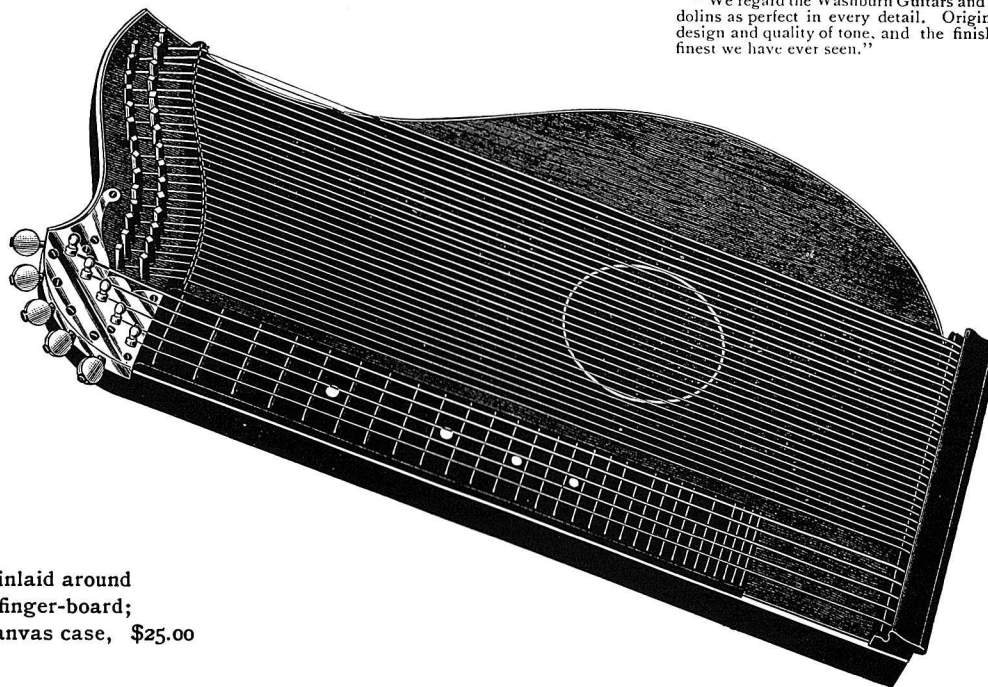
1897 MODEL.

Style 125.



MR. and MRS. C. L. PARTEE.
(TEACHERS AND SOLOISTS, KANSAS CITY, MO.)

"We regard the Washburn Guitars and Mandolins as perfect in every detail. Original in design and quality of tone, and the finish the finest we have ever seen."



Washburn Zithers in any size, style or design, can be made to order on short notice and satisfaction guaranteed.

Washburn Zither.

1897 MODEL.

Style 135.



STANDARD SIZE—29 STRINGS.

No. 135—SOLID ROSEWOOD TOP, finely polished, inlaid around sound-hole and edge; pearl position marks in finger-board; fancy machine head, American make; in handsome leather covered case; plush lined with fancy nickel-plated trimmings, \$35.00
No discount from above price.

Concert size and finer Washburn Zithers made to order, when private designs and personal ideas may be carried out with little or no extra expense.

No. $\frac{3}{4}$. THREE-QUARTER SIZE.

Intended for the youth of either sex and having the smallest neck and shortest scale used in the Washburn Guitar. Also a favorite size for ladies who desire a small and light instrument for home use. The tone is exceedingly sweet and clear, though of course not so powerful as in the larger sizes.

No. 1. STANDARD SIZE.

This Guitar is somewhat larger than the usual Ladies' size, but of beautiful proportions and a very elegant model. It is the popular style; is a great favorite as a lady's instrument. The tone, though rich and mellow, possesses much volume and is quite powerful enough for all home purposes.

No. 2. CONCERT SIZE.

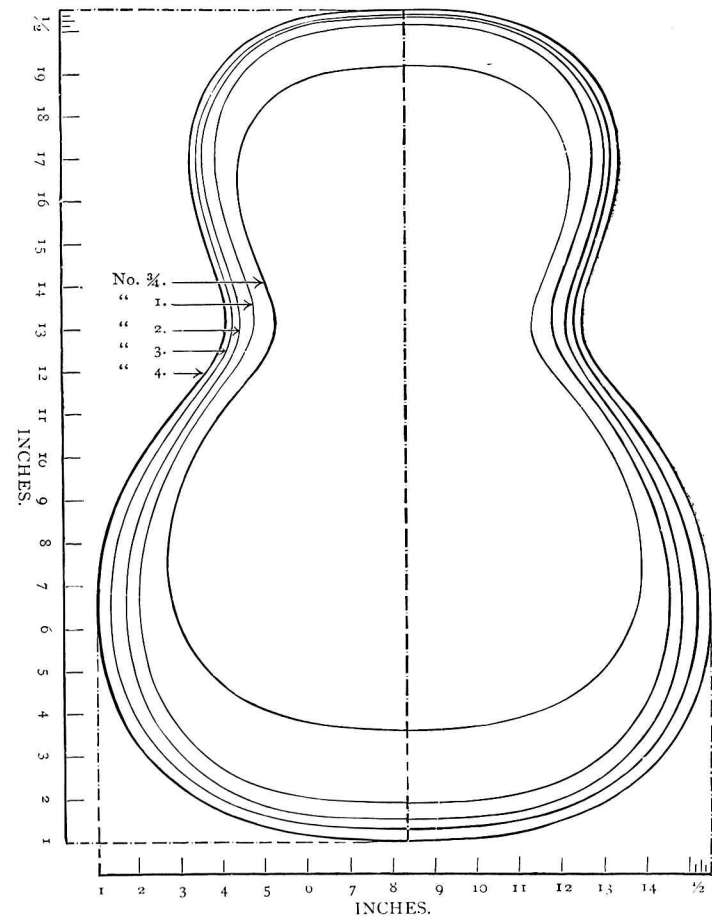
The favorite size for a gentleman's instrument or for concert purposes. The pattern is very graceful, and pronounced remarkably handsome by many well-known artists. The tone is rich and powerful.

No. 3. GRAND CONCERT SIZE.

A powerful instrument for stage and concert use. As its dimensions exceed those of the usual concert size, the tone is exceptionally strong and possesses a remarkable carrying power. This Guitar must surely please any purchaser who desires the most effective solo instrument now made.

No. 4. AUDITORIUM SIZE.

This is an extra large size Guitar and meets with hearty approval for use in Guitar, Banjo, or Mandolin Clubs, very useful for accompaniments, but perfectly appropriate as a solo instrument, if desired. It measures $14\frac{1}{2}$ inches across the face at the bridge, 10 inches across the face above the sound-hole, and has a depth of $4\frac{3}{8}$ inches at the lower end.



The Washburn is the only stringed instrument sold everywhere at one fixed invariable price to all alike. It is the Standard.

INSTRUCTION BOOKS FOR MANDOLIN.

Shaeffer's Elite Method for Mandolin -----	\$1 00
The best popular tutor published. May be used with or without a teacher. Six editions already sold.	
Branzoli's Method for Mandolin -----	1 60
The greatest Italian authority on this instrument.	
Bower's Standard Method for Mandolin ---	75
An excellent instructor for beginners.	
Winner's Eureka Method for Mandolin ----	75
Besides the elementary instructions, this book contains over 100 late melodies, classical and popular.	
Tipaldi's Complete Method for Mandolin. 2 volumes each-----	1 00
A comprehensive method by an experienced teacher.	
Langey's Tutor for Mandolin -----	1 00

INSTRUCTION BOOKS FOR GUITAR.

Shaeffer's Elite Method for Guitar -----	2 00
A thoroughly practical method founded on the experience of twenty years of teaching. Invaluable as a self-instructor.	
Curtiss' Method for Guitar -----	3 00
A time-tried favorite with teacher and pupil.	
Bower's Standard Method for Guitar -----	75
A pleasing elementary instructor.	
Winner's Eureka Method for Guitar -----	75
A popular tutor of unquestioned merit.	
Langey's Tutor for Guitar -----	1 00
Popular and pleasing.	

COLLECTIONS FOR MANDOLIN AND GUITAR.

The Elite Collection for Solo Mandolin and for two Mandolins and Guitar; A. Shaeffer, complete in 1 vol-----	1 00
Grand Cpera Melodies, Mandolin and Piano	1 50

Mandolin and Piano Duets; S. Winner-----	1 00
Tipaldi's Mandolin Collection, Mandolin and Piano, 2 vols., each-----	1 00
Mandolin, Guitar and Piano, 2 vols., each	1 50
Premier Mandolin Collection for two Mandolins, Guitar and Piano-----	1 50
Peerless Mandolin Collection for two Mandolins, Guitar and Piano-----	1 50
The "Fin de Siecle" Collection for Mandolin with Autoharp; three numbers, each----	25
The same for Mandolin, Guitar and Autoharp; series 5-----	50
Bay State Collection, Mandolin, Guitar and Piano-----	1 50
Happy Evening Hour, Mandolin, Guitar and Piano-----	1 25
Elite Collection of Guitar Solos; A. Shaeffer--	1 00
Champion Mandolin and Guitar Folio-----	50
Brainard's Vocal Guitar Folio-----	50
Ideal Mandolin and Guitar Folio-----	50
Popular Selections for Mandolin and Piano.	50
Superior Mandolin and Guitar Folio-----	50
Brainard's Instrumental Guitar Folio-----	50
College Songs for Guitar-----	1 00
Instrumental Guitarist-----	1 00
Guitar Jewels (vocal and instrumental)-----	50
Royal Collection of Vocal Guitar Music-----	50
Royal Collection of Instrumental Guitar Music	50

POPULAR MUSIC FOR MANDOLIN AND GUITAR.

Life in Palermo Waltzes. <i>Walter.</i> M. Solo 35, M. Duet 60, two M. and G-----	75
One Heart, One Soul (Yorke). <i>Strauss.</i> M. Solo 30, M. and G. or M. and P-----	60
Les Sylphes Valse. <i>Bachman.</i> M. Solo 30, M. and G. 60, M. and P-----	75
Don't Be Cross. <i>Zeller.</i> M. and G. 40, two M. and G. 50, two M. and P-----	70
Beau Ideal March. <i>Sousa.</i> M. and G-----	40
Arrival of the Bride March. M. Solo 25, M. and G. 40, two M. and G. 50, two M. and P	60
Minstrei Parade March. <i>Guckert.</i> M. and G. 40, two M. and G. 50, three M. and G--	60

Belle of Cleveland Waltz. <i>Tipaldi.</i> Two M. and G. 50, two M., G. and P-----	75
Manana Serenade Missud. M. and G. 40, M. and P. 60, M., G. and P-----	75
Mill in the Forest. <i>DeHarport.</i> M. and G. 50, two M. and G-----	60
Angels Serenade. <i>Shaeffer.</i> M. and G. 40, two M. and G. 50, two M. and P-----	50
Bohemian Girl Selections. <i>Shaeffer.</i> M. and G. 50, two M. and G. 75, two M. and P--	75
Grand Medley. <i>Shaeffer.</i> M. and G. 50, two M. and G. 75, M. and P. 50, two M. and P	75
Tipica Polka. <i>Shaeffer.</i> M. and G. 50, two M. and G. 75, two M. and P-----	75
Spirit of the Spray Waltz. <i>Shaeffer.</i> M. and G. 40, two M. and G. 50, two M. and P--	50
Sleigh Ride Polka. <i>Shaeffer.</i> M. and G. 40, two M. and G. 50, two M. and P-----	50
Silent Kiss Mazurka. <i>Shaeffer.</i> M. and G. 40, two M. and G. 50, two M. and P-----	50
Sweet Memories of Thee Waltz. <i>Shaeffer.</i> M. and G. 40, two M. and G. 50, two M. and P-----	50
True Love Gavotte. <i>Shaeffer.</i> M. and G. 40, two M. and G. 50, M. and P. 50, two M and P-----	50
Un Beso (Kiss) Mazurka. <i>Shaeffer.</i> M. and G. 50, two M. and G. 60, two M. and P--	60
Girl I Love March. <i>Shaeffer.</i> M. and G. 40, two M. and G. 50, two M. and P-----	50
Italian Serenade Waltz. <i>Pomeroy.</i> M. and G. 50, two M. and G-----	60
Fifth Nocturne (Leybach). <i>George.</i> Two M. and G-----	60
Dreaming as She Sleeps. M. Solo 30, M. and G. 50, two M. and P-----	60
Tabasco March. <i>Chadwick.</i> M. and G. 40, two M. and G. 50, two M. and P-----	60
Nordica Waltzes. <i>Tourjée.</i> M. and G. 60, two M. and G. 80, two M. and P. 1.00, three M. and G-----	1 00
Espanita, Spanish Waltz. <i>Rosey.</i> M. Solo 40, M. and G. 50, two M. and G. 75, two M. and P-----	75

La Pantomime Fantasie. <i>Tocaben.</i> M. and G. 40, two M. and G. 50, three M. and P.-----	70
Darkies Dream. <i>Lansing.</i> M. and G. 30, M. and P.-----	50
Jolly Fellows Waltz. <i>Vollstedt.</i> M. and G. 75, two M. and G. 1.00, three M. and G.-----	25
Senorita Valse Espagnole. <i>Moore.</i> M. and G. 40, two M. and G. 60, three M. and G.-----	75
For You (Smith). <i>Dorn.</i> G. Solo-----	25
Serenade (Moszkowski). <i>de Janon.</i> G. Solo-----	30
Intermezzo, Cav. Rusticana. <i>Lewis.</i> G. Solo-----	25
Sweetest Story Ever Told. G. Solo 25, M. Solo 20, M. and G. 25, M. and P.-----	25
Liberty Bell March. <i>Sousa.</i> G. Solo 40, two M. and G. 60, M., G. and P.-----	75
Pohemian Girl. <i>I. K. Mertz.</i> G. Solo-----	40
Handicap Two Step. <i>Rosey.</i> M. and G. 50, two M. and G. 75, two M. and P.-----	75
King Cotton March. <i>Sousa.</i> M. and P. 60, M. and G. 50, M., P. and G.-----	75
Simple Aven Themé. M. and P.-----	50
Mousmé Maz. Japonaisc. <i>Ganne.</i> M. and P.-----	75
Honeymoon March. <i>Rosey.</i> M. Solo 40, M. and G. 50, two M. and G.-----	75
Dance of the Brownies. <i>Kamman.</i> M. and G. 35, M. and P.-----	40
Francis Gavotte. <i>Tomaso.</i> M. and P.-----	75
Intermezzo, Cav. Rusticana. <i>Tomaso.</i> M. and P.-----	50
Mazurka del' Oro. <i>Tomaso.</i> M. and P.-----	60
Cairngorm Serenade. <i>Tomaso.</i> M. and P.-----	50

MUSIC FOR MANDOLIN AND MISCELLANEOUS INSTRUMENTS.

Assab Marche Militaire. <i>Bellenghi.</i> Three M., Mandola and G.-----	1 65
Ave Maria (Bach-Gounod). <i>G. Walter.</i> M., Mandola and G.-----	1 00
Banjocomique Quickstep. <i>Barker.</i> Three M. and G.-----	30
Battle March—Descriptive. <i>Luigi.</i> Two M., V. and G.-----	90
Bella Mazurka (Waldteufel). <i>Adelstein.</i> M. G. and P.-----	60

Belle of Cleveland Waltz. <i>Tipoldi.</i> Two M., G. and P.-----	75
Belle of New York March. <i>Clark.</i> Three M., G. and P.-----	60
Bellman March. <i>Sutorius.</i> Three M. and G.-----	60
Belles Napolitaines March. <i>Monti.</i> Two M., G. and P.-----	1 00
Biondina Polka. <i>Savioni.</i> Two M., V. and G.-----	40
Bucyrus Waltz. <i>Guckert.</i> Three M. and G.-----	60
Caracteristico Espanol Valse. <i>Marti-Romero.</i> Two M., V. and G.-----	75
C. G. V. March. <i>Votteler.</i> Two M., G. and P.-----	50
Cavalleria Rusticana, Intermezzo. <i>Romero.</i> Two M., V. and G.-----	50
Chimes of Normandy, Selections. <i>Biehl.</i> Three M. and G.-----	80
Cocoanut Dance. <i>Herman.</i> Two M. and G.-----	50
Czarine Mazurka. <i>L. Tocaben.</i> Three M. and G.-----	50
Crack Regiment Patrol. <i>Frey.</i> M., B. and G.-----	50
Czarine Mazurka. <i>Pomeroy.</i> Two M., G. and P.-----	60
Dans une gondole (In a gondola) Barcarolle. <i>Monti.</i> Two M., G. and P.-----	1 00
Darkies' Patrol. <i>Lansing.</i> M., B. and G.-----	75
Darkies' Delight Polka. <i>Stults.</i> Two M., two B. and P.-----	80
Diana Polka. <i>Spagni.</i> Two M., Mandola and P.-----	90
Dolce Lusinga (Sweet Flattery) Serenata. <i>Francia.</i> M., Mandola and G.-----	40
Dopo lo Champagne. <i>Tomaso.</i> Two M., Mandola, G. and P.-----	75
Down in Poverty Row Waltz. <i>Tocaben.</i> Two M., G. and P.-----	60
El Menio Waltz. <i>Sutorius.</i> Three M. and G.-----	50
Entre Nous, Polka-Mazurka. <i>Maxey.</i> Two M., G. and P.-----	75
First Regiment Patrol. <i>Hazen.</i> Two B., M. and G.-----	1 00
Eulalia, Valse Espagnole <i>Frey.</i> Two M. and B.-----	65

La Favorita. <i>Donizetti-Rusca.</i> M., Mandola and G.-----	65
La Fete Champêtre. <i>Tocaben.</i> Three M. and G.-----	75
Mazurka Caprice. <i>Krause-Carpenter.</i> Two M. and 2 G.-----	60
Margherita Polka, Brilliante. <i>Bellenghi.</i> Two M., F. and G.-----	90
Mill in the Forest. <i>Eilenberg-Thomas.</i> Three M and G.-----	1 00
Mignonette Polka. <i>Williams.</i> M., B. and G.-----	75
Mexican Butterfly Dance. <i>Clark.</i> Three M., G. and P.-----	70
Menuet. <i>Paderewski-Tipaldi.</i> Two M., G. and P.-----	75
Nordica Waltzes. <i>Tourjée.</i> Three M., G., V., F. and Cello-----	1 50
Monastery Bells. <i>Wely.</i> Two M., V. and G.-----	50
My Sweetheart Waltz. Two M., Mandola, F. and G. <i>Shaeffer.</i> -----	50
Moorish Serenade. <i>Romero.</i> Two M., V. and G.-----	50
Old Folks at Home. <i>Barker.</i> Two M., and two G.-----	30
Over the Waves, Waltzes. <i>Rosas-Eberhardt.</i> Three M. and G.-----	50
On the Banks of the Mississippi, Waltz. <i>Bellenghi.</i> Three M. V., two G. and P.-----	80
Pas des Fleurs, Valse from Naila. <i>Delibes.</i> Three M., G., V., F. and Cello-----	1 50
One Sweet Dream, Waltz. <i>Eilenberg-Carey.</i> Three M. and G.-----	1 50
Le Pacha, Marche Turque. <i>Tocaben.</i> Three M. and G.-----	60
Pique Dame, Overture. <i>Suppe-Maxy.</i> Two M., and 2 G.-----	1 25
Polish Dance. <i>Scharwenka-Frey.</i> Two M., G. and P.-----	80
Samone Waltz. <i>Sutorius.</i> Three M. and G.-----	60
Pygmalion Waltzes. <i>George.</i> Two M. and two G.-----	50
Right-Left March. <i>Sousa-Eberhardt.</i> Three M., G. and P.-----	60
I Puritani, Quartette. <i>Rigoletti.</i> Three M. and G.-----	75



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